

# The MODERN LANGUAGE FORUM

Organ of the Modern Language Association  
of Southern California

★ ★ ★

## CONTENTS

SMITH COLLEGE  
DEC 24 1938

ROGER MARTIN DU GARD, WINNER OF THE NOBEL PRIZE  
FOR LITERATURE, 1937.....A. G. Fite 171

SOME ASPECTS OF FRENCH AND SPANISH SOCIAL DRAMA OF  
THE NINETEENTH CENTURY.....Leo Kirschenbaum 180

SINGEN IM FREMDSPRACHLICHEN UNTERRICHT..C. B. Shomaker 187

TEACHING PHONETICS OF THE FRENCH LANGUAGE  
Mary E. Gassaway 197

### REVIEWS:

Priebsch and Collinson, *The German Language*..(A. K. Dolch) 201

Holmes and Schutz, *A History of the French Language*  
(H. R. Brush) 204

Nitze and Dargan, *History of French Literature*  
(M. I. Barker) 207

Lewis C. Harmer, *Le Mot Juste*.....(M. I. Barker) 210

Text Books reviewed by Helen A. Stupniker, Clinton C.  
Humiston, Audrey Hand, L. Gardner Miller, Edith A. Schulz,  
Philip R. Petsch, Charles Speroni, Sylvia V. Ford, Lucy Ann  
Neblett, Cora C. Cirino, Lulu W. Draper, Edna M. Bell,  
Gertrude Cain ..... 212

OFFICIAL NOTICES ..... 225

**Officers and Executive Council  
of the  
Modern Language Association of Southern California**

ESPERANZA CARRILLO ..... Department of Secondary Curriculum  
Los Angeles Board of Education  
*President*

A. B. FORSTER ..... Los Angeles Junior College  
*Vice-President*

HARRIET SHADFORTH ..... Brea-Olinda High School, Brea  
*Secretary*

SAMUEL L. BLACKER.....Belmont Senior High School, Los Angeles  
*Treasurer*

AUGUSTINE DALLAND.....John Burroughs Junior H. S., Los Angeles  
*Membership Secretary*

F. H. REINSCH.....University of California at Los Angeles  
*Chairman, Research Council*

MEYER KRAKOWSKI.....Los Angeles Junior College  
*Chairman, Modern Language Center*

BESSIE M. McVICKER ..... Van Nuys High School  
*Chairman, Membership Committee*

ISABELLE L. D. GRANT.....San Pedro Senior High School  
*Chairman Hospitality*

ARTHUR WILEY ..... Pasadena Junior College  
*Chairman, French Section*

OTHMAR STRAUBINGER ..... Occidental College, Eagle Rock  
*Chairman, German Section*

JOSEPHINE INDOVINA ..... Los Angeles Junior College  
*Chairman, Italian Section*

L. D. BAILIFF ..... University of California at Los Angeles  
*Chairman, Spanish Section*

**MODERN LANGUAGE FORUM**

GUSTAVE O. ARLT..University of California at Los Angeles  
*Editor*

JOHN C. PADILLA ..... Beverly Hills High School  
*Circulation Manager*

L. GARDNER MILLER..University of California at Los Angeles  
*Advertising Manager*

*The Modern Language Forum* is published quarterly in February, May, September, and December. All manuscripts, books for review and publications should be addressed to the Editor, University of California at Los Angeles. All correspondence relating to advertisements, and all advertising copy should be addressed to L. Gardner Miller, University of California at Los Angeles.

Membership in the Modern Language Association of Southern California is \$2.00 yearly (from October 1st to October 1st) and carries with it the subscription to the *Modern Language Forum*. The subscription price for non-members is \$1.50 per year; single numbers, 60 cents, postage prepaid. Membership dues should be sent to Miss Augustine Dalland, 1759 Magnolia Avenue, Los Angeles; subscriptions, to John C. Padilla, Beverly Hills High School, Beverly Hills, California. All checks should be made payable to "The Modern Language Association of Southern California."

# MODERN LANGUAGE FORUM

Formerly MODERN LANGUAGE BULLETIN, Established 1915

VOLUME XXIII

DECEMBER, 1938

NUMBER 4

## ROGER MARTIN DU GARD, WINNER OF THE NOBEL PRIZE FOR LITERATURE, 1937

### I

LATE IN 1937 when dispatches from Sweden revealed that the Nobel Prize for Literature had been awarded to Roger Martin du Gard, the literary world had a first-class mystery on its hands.<sup>1</sup> He was little known outside of France and only a rather small group in his own country was familiar with him. When the surprising announcement was made, literary magazines and reviews almost everywhere in the Western World assigned their best reporters to ferret out information concerning the new laureate. Results were meagre; encyclopedias said nothing about him, the most recent histories of French Literature, almost nothing. He had been quietly producing for thirty years, but comparatively few had read anything by him. Little by little it became known that he was writing an epic of modern French life, *Les Thibault*, on which he had already spent fifteen years. Some who had been greatly stirred by the first volumes were discouraged by the long wait and allowed their interests to shift elsewhere before the later volumes appeared. Three years after their appearance in France, the first three volumes were beautifully translated into English, but they passed almost unnoticed.<sup>2</sup>

In this scramble for information, cables from France helped little; a few personal details could be supplied, that was all. Like a good many French writers, he was a member of the Legion of Honor; indeed, a few short months before receiving the Nobel Prize, increasing recognition at home had caused him to be awarded "Le Prix Littéraire de la Ville de Paris." He had always avoided publicity and fanfare. His friendships had been rare but select, almost esoteric in their character, and strongly intellectual. Before the War, he had been closely associ-

<sup>1</sup>Roger Martin du Gard is the sixth French writer to be thus honored. The previous laureates have been Sully-Prudhomme 1901, Mistral 1904, Romain Rolland 1916, Anatole France 1921, Bergson 1928. Maeterlinck (Belgian), who was awarded the Prize in 1911, has written almost entirely in French.

<sup>2</sup>Boni and Liveright, 1926, translation by Madeleine Boyd, with English titles, *The Grey Note-book*, *The Penitentiary*, *The Springtime of Life*. An unintentionally ironic note by the translator informs us that the remaining volumes would be translated as soon as they appeared in France.

ated with the brilliant group responsible for the founding of a literary venture that has played a preponderant part in French letters in the last two decades, *La Nouvelle Revue Française*. In this remarkable group of profound and original writers, André Gide, Jacques Rivière, Jean Schlumberger, Jacques Copeau, and Jean Prévost, all vitally interested in problems of ethics and aesthetics, Roger Martin du Gard has played an important rôle, yet one that is discreet and self-effacing. There is almost no ego in his make-up. When pressed for interviews and pronouncements, he has carefully avoided commitments and gestures of any kind. He has said modestly on several occasions, "All that I think and feel has gone automatically into *Les Thibault*."

After the Nobel Prize, however, his privacy was rudely disrupted, self-effacement was no longer possible. Many amusing stories, credible when one knows the man, have been circulating in France concerning his somewhat unsuccessful efforts to avoid publicity and lionizing. Already these reports constitute about his name a sort of legend, undoubtedly magnified to fill in the gaps where detailed information was lacking. When first the band of jubilant friends and international reporters tried to track him down to bring congratulations and to obtain interviews—and indorsements—he could not even be found. In Paris, it was reported that he was on the Riviera, convalescing from illness. The wave rolled on to the Côte d'Azur and there the word was that he had gone to Paris to escape the crowd. Not even members of his immediate family could furnish any clues. The rumor quickly spread that he was trying to get out of France to go into hiding. For several days all outgoing trains were watched; inquiries were made of all ships about to sail to ascertain if he was among the passengers. Finally it was timorously hinted that he had been assassinated, although he had no known enemies. When at last he was recognized and had meekly admitted his identity, the following illuminating conversation was reported by an interviewer:<sup>3</sup>

Roger Martin du Gard cannot be included among those whose approach is easy for photographers and journalists . . . nevertheless, I finally succeeded in overtaking the author of *Les Thibault* just as he was leaving his domicile anew to escape the ringing of his doorbell and telephone.

"Monsieur, please, one minute only . . . to ask you a few questions."

"I am sorry—impossible—quite impossible!"

"But—why?"

"But why? Monsieur, I have a little grandson, four years old. This summer when he saw me going into the bathroom he cried out, 'Let me go in too; I would like to watch you take a bath.' 'Impossible, quite impossible!' Then in the same disarming tone as you employ, Monsieur, the little fellow asked me



simply, 'But—why?' He seemed not only disappointed and shocked at my refusal, but totally incapable of understanding the impropriety of his curiosity."

"May I at least publish to the literary world that I found you and that you seemed pleased at the honor just conferred upon you?"

"That—yes, of course—to your heart's content! You may even add that you have had the rare experience of contemplating face to face a mortal who is completely happy. I have been greatly moved and am extremely proud of this proof of esteem which has just been given me. It is the most noble recompense to which any writer can aspire. I have especially the secret hope that the Nobel Prize will help create interest in my last volume, *L'Eté 1914*, where I tried to the utmost of my ability to build for world peace, in drawing lessons from the past, in resuscitating the days of breathless anguish which preceded the mobilization, in showing the absurd inertia of the peace loving masses when confronted with the danger of war. . . . But beyond that, cher Monsieur, expect nothing further. I have little fondness for interviews. Moreover I imagine, rightly or wrongly, that the Swedish Academy, in awarding me this great distinction, has desired not only to crown a work still incomplete, but also to encourage the attitude of an author who has chosen to live apart from the rush of things and who has given the proof many times that he does not like to talk about himself. Don't you think so?"

"Perhaps."

"Well then—doesn't it seem to you that I would be most unworthy of the honor which has been done me if I profited by this opportunity to depart from my wonted reserve in order to climb upon the bandwagon?"

Smiling a kindly smile, gentle but obstinate, Roger Martin du Gard vanished.

This brief interview, undoubtedly unsatisfying to the reporter-sleuth who had gone to great pains to obtain it, seems reminiscent of a pungent remark made by Martin du Gard very early in his career: "As for literature, write it if you have a genuine inspiration, but for heaven's sake, do not talk about it. If you must, at least never talk about it until you have produced it—and that only after you have been producing something worthwhile for a long time!"<sup>4</sup> Prophetic words, indeed. The gentleman, for one, has taken his own advice.

It should be added, however, in order to avoid giving the impression of too great eccentricity or unsociableness, that when the due time arrived, the author, in spite of ill health, made the journey to Stockholm. He patiently submitted to photographers and journalists, allowed himself to be pawed and posed, graciously consented to talk about everything except himself, cheerfully endured the arduous round of banquets and literary festivals in his honor. His thoughtful hosts had even gone to

<sup>3</sup>*Les Nouvelles Littéraires*, Nov. 20, 1937, as reported by Lucien Vermont.

<sup>4</sup>*New Republic*, Vol. 93, p. 232.

the trouble and expense of producing one of his plays, *Un Taciturne*; it was elaborately given before an enthusiastic audience. His speech of acceptance in the presence of the King of Sweden, the Royal Swedish Academy, the French Ambassador, distinguished scientists, writers, artists, and statesmen, was simple but eloquent, characteristic of his life and all that he had written.

Roger Martin du Gard was born in 1881 at Neuilly-sur-Seine. He comes of a fine old provincial family, long established at Paris. He enjoyed a quiet and studious youth and after completing the lycée, entered the University of Paris. He was later admitted to L'Ecole des Chartes,\* from which he was graduated in 1906 with the diploma of archivist-paleographer. This seems a cloistered and unorthodox beginning for a man destined to become an imaginative and lyric writer, novelist and playwright, winner of the Nobel Prize. However, this expert training, skill in examining historical documents, is manifest in much of his writing and has stood him in good stead, particularly in the final part of *Les Thibault*. To penetrate beyond the camouflage and smoke-screen systematically laid down in each country concerning the origins of the World War requires the greatest patience and intelligence. Though much has been written on this controversial subject, it is still far from being exhausted. In the true scientific spirit, Martin du Gard avoids partisanship, especially the emotional or ethnic interpretation so common in most war novels. Blame is fairly equally distributed, the virtues of the hero are not magnified, facts are not distorted, nor history violated. The ultra-patriots are sure to find fault with the author's impartiality as they did with that of Romain Rolland when he wrote his harmless *Au-dessus de la Mêlée* (1915).

His very first literary effort showed the soundness of his archaeological training. It was a well constructed monograph, published in 1909 on l'Abbaye de Jumièges. He discovered a good deal of new material on this ancient and picturesque abbey, founded near Rouen in the seventh century by Saint Philibert, and now in stately ruins. In the same year he published his first novel, *Devenir*, which contained the germ of some of his later philosophy and manner. Four years later appeared his most important early work, an ambitious and well written novel,

---

\*A highly specialized institution, founded in 1821, and designed to continue the work in historical research begun by scholars of the eighteenth century. In 1882, a chair was founded to be devoted exclusively to the sources of French history. Students are selected on the basis of a difficult competitive examination. In addition to archeology and paleography, they are trained in classification of documents, processes of diplomacy, and history of law.

*Jean Barois*, which should have marked him as a young writer from whom great things were to be expected. It is one of the clearest expositions in French literature of the famous Dreyfus Affair and of its effect on all thinking people in France, particularly on the young generation about to be sacrificed in the World War. It shows clearly the strong influence of the *Nouvelle Revue Française* group, André Gide and Jacques Rivière especially, on the spiritual and intellectual development of Roger Martin du Gard. In setting forth the cultural and spiritual balance sheet of a civilization, it compares favorably with such notable works as *Les Déracinés* (Barrès), *Le Disciple* (Bourget), or *l'Histoire Contemporaine* (Anatole France). Also in many details it foreshadows some of the more monumental aspects of *Les Thibault*, the various *crises de conscience*, the cry for justice, the uncompromising individualism of the chief protagonist, the discussion of religious questions, and the exposition of some of the most vital and enduring problems of contemporary France.\*

The author seemed well on his way to a literary career when his quiet life was suddenly interrupted by the outbreak of war. He was one of the first to be mobilized. He rendered service at the front during the entire duration of hostilities. Returning to Paris with the echo of guns still in his ears and his mind crowded with plans for a saga of French family life, he set earnestly to work and in 1922 came forth with the first two volumes of *Les Thibault*. Not only did he pour all his thought and energy—and affection—into this vast work, but he very nearly gave his life to it. His manner of work has been so tenacious and concentrated that friends who continued to visit him have feared at times for his health. Without ceasing to be hospitable, he would usually leave his guests to their own devices, shut himself in his study, and work hours at a time at white heat, often to the point of physical exhaustion. His scientific training, plus his intensity and intellectual

---

\*Following is a complete list of the works of Roger Martin du Gard:

1909, *L'Abbaye de Jumièges*.

*Devenir*.

1913, *Jean Barois*.

1922-36, *Les Thibault*.

1931, *La Conscience Africaine*.

1933, *Vieille France*.

*Théâtre:*

1920, *Le Testament du Père Leleu* (produced at Vieux-Colombier, 1914).

1928, *La Gonfle*.

1931, *Un Taciturne*.

probity, not only entailed unending research into all available documents, but also made him a severe critic of everything he had written. The first six volumes of *Les Thibault* had been produced in fairly rapid succession; the seventh volume was ready in 1930 and had already been announced under the title of *L'Appareillage*. Just as he was adding the final touches a painful accident confined him for some time to a hospital. During this period of forced inactivity the entire material kept revolving in his mind and he finally became so dissatisfied with what he had written that he destroyed the complete manuscript. Setting to work afresh, he required six years to rewrite this final volume. By itself it constitutes a monumental piece of work, divided into three parts and going into well over a thousand pages.<sup>7</sup>

Though this modest author who set out to put his extensive knowledge of French life into his elaborately detailed chronicles has said so little about himself, it is possible from a careful study of his work to gather a good deal concerning his hopes and beliefs and general con-

---

<sup>7</sup>The cycle novel, or *roman-fleuve*, has enjoyed a remarkable vogue in France in recent years and has attracted the talents of some of her most brilliant writers. Romain Rolland has made two distinguished contributions to it, and produces his finest work in the now immortal *Jean Christophe*, followed several years later by *L'Âme Enchantée*; Marcel Proust spent most of his short life on the epochal and much discussed *A la Recherche du Temps Perdu*; Georges Duhamel has two cycle novels to his credit, the series dealing with the fanciful *Salavin* and his recently completed *Chronique des Pasquier*; Pierre Hamp has written with first hand knowledge concerning the problems of labor and the conditions of the workingman in *La Peine des Hommes*; Jacques de Lacretelle in subdued but penetrating style has followed the fortunes of three generations in *Les Hauts Ponts*; Jules Romain seems to have undertaken the most colossal work of all, having already published fourteen volumes of his fascinating *Les Hommes de Bonne Volonté*. That the French are very fond of this literary form is evidenced by the wide sale of most of the above-mentioned books. Many of the volumes of *Les Hommes de Bonne Volonté* have reached the 50,000 mark; several of the *Thibault* volumes are now beginning to attain high figures. Compared with these other cycle novels, *Les Thibault* is one of the most essentially and enduringly French in its psychology, although in its final volumes it becomes international in scope. Without previous knowledge and experience of French ways and their meaning, many of its subtler details might be unappreciated. Romain Rolland writes well of the French scene, but his interests are chiefly sociological, international and artistic; Proust paints with great genius a milieu that has almost completely disappeared; Duhamel and Lacretelle deal in their own personal and charming way with a rather limited circle; Hamp confessedly writes with a social purpose; Romain seems to have no limits; his panorama is universal, all sorts of people, all conditions of society; indeed, his greatest task will be to bind together eventually the portions of his vast fresco that at present seem unrelated.

ception of life. At times, however, he so adroitly fuses his own ideas with those of his characters that it is not easy to detect the man behind his work. All the way through *Les Thibault* it is difficult to know how much of himself he has put into the character of Antoine, how much into that of Jacques. The answer probably is that Jacques is the product of his heart and emotions, while Antoine embodies the calmer, steadier scientific side of his rich nature. Both are absolutes, as was the father. Also, in the delineation of the Protestant family, the Fontanins, although he paints a glowing, sympathetic picture of their kindly household, their faith and tolerance, as contrasted with the tyranny and bigotry of Thibault (which eventually made freethinkers of both sons), the portrait remains objective for the most part, without any special pleading. Likewise in political argument, though Martin du Gard leans obviously to the left, dreaming with his hero of the greater good for the greater number, he is not blinded by his own idealism, but buttresses his exposition with facts and contentions from the other side. This desire for absolute fairness was probably the reason for the destruction of the first version of *L'Été 1914*; from the final viewpoint it seemed off balance to the author, too bitter against those with whom he disagreed.

This blend of idealism and realism suggests that while Martin du Gard is ready to prick the bubbles of vanity and examine the vagaries of human behavior under an exacting microscope, he has a profound faith in life and its possibilities. It is true that Jacques is pathetically crushed and his beliefs thrown into the discard, but Martin du Gard sees life itself as ultimately victorious, above and beyond any personal human failures. The generous aspirations of the little band with whom Jacques worked and for whom he sacrificed everything had come upon the world too soon. But the impetus lent by their cumulative efforts will survive and in time may attain full realisation.

In stressing the idealistic philosophy of Martin du Gard, which has governed his life and been his principal reason for writing, we should do him a grave injustice if we should seem to imply any shallow optimism on his part. This is shown clearly in the experiences and evolution of Jacques. Time and again the author avoids the easy and pleasant solution. After each revolt, Jacques had the possibility of settling down to a calm and comfortable existence—if only his conscience had permitted. Though not in sympathy with all the aims of his party, not even sure of himself at times, Jacques chooses to carry on and gives himself wholly to a cause, even after he knows that it is lost. Jacques' death is not deliberate self-destruction. The odds against him are



enormous, the danger is suicidal, but the final act is neither exhibitionism, pessimism, nor blasphemy. It is not even impractical Utopianism as later experiments during the War demonstrated. The author is constantly on guard against mere wishful thinking. He distinguishes clearly in the minds of his protagonists between their desire to better human conditions, their belief in the progress and the perfectibility of man, and their awareness of the disconcerting reality of experience; he bites deep and thrusts hard at the social conscience. Buffeted by the most perplexing doubts within, repulsed by external circumstances, these characters continue to strive in the defense of peace, democracy, and a higher standard of life. In the strong hope that justice and reason may still prevail, Jacques fights for the happiness of others without thinking of his own. He is vanquished, but does not yield. Here we reach the dominant note of *Les Thibault* and of Roger Martin du Gard's chastened art; the deeply moving human tragedy of the positive and creative mind, disabused of its own illusions, but refusing to despair. The rigorous observation of human actions destroys the hope toward which all action has been directed, but the motivation of such hope must be eternally re-created.

In his style Martin du Gard goes back to the best French classical tradition, balance, clearness, logic, order. He exhibits none of the conceits or wilful obscurities of a Giraudoux or Paul Morand, no striving after eccentricity or startling effects. *Dadaïsme, surréalisme, paroxysme* have left him untouched. The language is simple, the story moves forward compellingly, the effects are rapid and dramatic. While he never leaves the main body of the story for long, we find many charming episodes in *Les Thibault* which in themselves would be perfect entities. The author himself has said that Tolstoi and Zola were his teachers. The similarity to Zola is not very striking; if Martin du Gard had not been so modest he might have said "Zola, with extensive improvements." His naturalism is toned down by good taste and restraint, lightened by a refreshing sense of humor, and freed of Zola's pseudo-scientific pretense and preference for the pathological and morbid. For example, in the study of Rachel, he reveals in half-tones the strange past of this primitive-souled woman, her contact with sadism and perversion. A "bleeding slice of life" indeed, which would have proven irresistible to Zola or the Goncourts; but she fades out of the picture and is gone forever. Think of Proust or Gide rewriting the schoolboy episode of Jacques and Daniel; with what abnormalities we would be surfeited! In depicting the moral and physical degeneration of Jérôme Fontanin, du Gard avoids pornography and the parade of sordidness, without sacrificing the effectiveness of the picture; what an opportunity for a



Maupassant or Huysmans! His realism does not consist in merely describing men and things by setting down minute details. It lies rather in his ability to achieve great emotional intensity by depicting the intimate lives of interesting beings. His characters are extraordinarily vivid and human, though not always sympathetic; none are perfect, none all-black. He describes them from within rather than from without. We see them in action, the motivation of their ideas, the repercussion of their conduct upon the lives of others; we come to *feel* their character rather than to find it delineated statistically. After the first reaction of surprise at the award of the Nobel Prize, those who have become acquainted with Roger Martin du Gard in retrospect are now of the opinion that he richly deserved it.

ALEXANDER G. FITE

*University of California at Los Angeles*

## SOME ASPECTS OF FRENCH AND SPANISH SOCIAL DRAMA OF THE NINETEENTH CENTURY

THE THEATRE of social criticism has always lived dangerously and unhappily. Especially was this true when, in the middle of the nineteenth century, criticism and satire were turned upon a rising group in society which considered its customs, its morals, and its ideals above reproach. This obstinate smugness of attitude was apparently assumed as a defense against the feeling of insecurity in a new rôle. The French revolution did away forever with the hegemony of aristocracy, and placed the sceptre of power in the earthy commercial hands of the bourgeoisie. It did not take long for the merchants to realize that they were to become the ruling élite, and they at once set about to build up their class reputation, furiously resenting slurs upon their manner of being and acting.

This newly powerful middle class, whose immediate purpose and chief concern was the acquisition of large amounts of capital, loved to watch itself in the theatre. To see its members represented upon the stage, intriguing, loving, and marrying, flatteringly confirmed the fact that kings and nobles were no longer the center of attraction. A pleasant amusement at its foibles was the only criticism that such an audience would tolerate. As long as the theatre exhibited, superficially and comically, the manners of the day, and as long as social criticism was limited to a good-natured slap on the collective back, there was harmony between the stage and the pit. Many dramatists understood this fact very well indeed; certain of them displayed extraordinary virtuosity in manipulating their instrument so as to satisfy completely popular taste.

The French playwright whose name immediately comes to mind is, of course, Eugène Scribe.<sup>1</sup> For decades his ingeniously constructed trifles dealing with middle-class life delighted his audiences and enriched him.<sup>2</sup>

<sup>1</sup>Neil Cole Arvin, *Eugène Scribe and the French theatre*, Cambridge, 1924. Louis Allard, *La comédie de mœurs en France au dix-neuvième siècle*, Paris, 1933, Tome II, Chapitre X, "Scribe et la comédie de mœurs," pp. 429-446. Hugh Allison Smith, *Main currents of modern French drama*, New York, 1925, Chapter VI, "Scribe and the well-made play," pp. 108-121.

<sup>2</sup>Arvin, Chapter II, "The Comédies-Vaudevilles," pp. 32-73, and Chapter III, "The Comedies and Dramas," pp. 74-140. Selected dramas: *Une nuit de la Garde Nationale*, 1815. *Le Soliciteur*, 1817. *L'écarté*, 1822. *Le mariage de raison*, 1826. *Le mariage d'argent*, 1827. *La manie des places*, 1828. *Le mariage d'inclination*, 1828. *La cour d'assises*, 1829. *Le budget d'un ménage*, 1831. *Les actionnaires*, 1831. *La famille Riquebourg*, 1831. *Bertrand et Raton*, 1833. *La passion secrète*, 1834. *Les indépendants*, 1837. *La calomnie*, 1840.

His ability to limit himself to agreeable and non-controversial subjects was astounding. He knew that people came to the theatre to see their highly respectable virtues entertainingly depicted, and that they wished to leave it convinced that all was for the best in the best of bourgeois worlds.<sup>3</sup> Scribe's possibilities were quickly recognized by the producers of other countries, who rewarded his contributions to social complacency by translating them for their own self-satisfied customers.<sup>4</sup>

The Spanish contemporary and counterpart of Scribe was Bretón de los Herreros,<sup>5</sup> who was by far the most popular playwright of his day in Spain. His greatest successes were his amusing intrigues and caricatures of contemporary society, for the most part revolving about the middle-class of Madrid.<sup>6</sup> Although there was in his plays a slight suggestion that society had its failings, these were presented in such a way as to provoke laughter rather than thought. The comic situations held full sway.

Scribe and Bretón each had a school of admirers who modelled their own dramas exactly after those of their masters. These imitators failed to achieve conspicuous success; they were less ingenious in plot creation; they could not repeatedly rewrite the same plays with sufficient cleverness to make audiences consider them entirely new; in addition, the satellites of Bretón lacked his talent for fluent versifying.

Toward the middle of the nineteenth century, there came into prominence in France and Spain dramatists of talent who dared to write in conformity with their own ideals, instead of yielding to the dictates of the play-going public. These men were convinced that society had had enough of uncritical laughter in the theatre. They deemed it necessary to tamper with the somnolent mental processes of the spectators, and to impel them to reflection; for these playwrights found in the social

<sup>3</sup>Arvin, Chapter V, "Conclusion," pp. 217-232.

<sup>4</sup>Arvin, p. 24—Practically all the Spanish dramatists of the first two-thirds of the nineteenth century owed part of their incomes to their translations of French plays, among which those of Scribe predominated. For Bretón and the plays of Scribe, see below, Le Gentil, pp. 80-87.

<sup>5</sup>Marqués de Molins, *Bretón de los Herreros*, Madrid, 1883. Georges Le Gentil, *Le poète Manuel Bretón de los Herreros et la société espagnole de 1830 à 1860*, Paris, 1909.

<sup>6</sup>Le Gentil, Livre Troisième, Chapitre III, "Madrid," pp. 299-334, and Chapitre VIII, "La bourgeoisie espagnole," pp. 490-509. Selected dramas: *A la vejez, viruelas*, 1824. *A Madrid me vuelvo*, 1828. *Marcela, o ¿cuál de los tres?* 1831. *El pelo de la dehesa*, 1840. *Dios los cría y ellos se juntan*, 1841. *La escuela de las casadas*, 1842. *La hipocresía del vicio*, 1848. *La escuela del matrimonio*, 1852. *Cuando de cincuenta pases . . .*, 1864.

structure of the day grave and inherent faults. They also discerned in the dark recesses of human nature certain evil tendencies which easily took root in the favorable social soil, destroying individuals and menacing the deepest foundations of collective life. These reformer-dramatists were sure that if they argued long enough with their audiences, and graphically pointed out the errors which kept them from sane social living, people would ultimately take to heart the gratuitous lessons handed to them from the stage, and would apply what they learned in the theatre to the conduct of their private and public affairs.

The dramatist who was perhaps the keenest observer of the social and economic manifestations of French bourgeois society was Émile Augier.<sup>7</sup> He was a benevolent yet sure critic, extremely preoccupied with threatened attacks upon the most holy of bourgeois institutions, the home.<sup>8</sup> He was outraged by members of his class who were led by contempt for their prosaic rank to sacrifice their daughters in marriage to impoverished noblemen, to bring the lustre of a title into their families. In the opinion of Augier, honesty, common-sense and domestic happiness were to be desired above all other things, and unbridled ambition could lead only to the destruction of the family. He censured savagely the feverish lust of speculation which had seized society, and the overwhelming and undue adoration of money;<sup>9</sup> he felt that if these tendencies were not checked, a nation of respectable citizens would become a land of rogues. His plays contain scores of excellently delineated characters whom the spectators immediately recognized as individuals with whom they daily dealt and lived.<sup>10</sup> Through these stage personages the listeners were entreated to become cognizant of their faults, left evil befall them; to beware of greed, lest their honor be lost; to lend deaf ears to pessimistic prophecies of an uncertain future, and in general to love, honor, and cherish the bourgeois virtues. Augier, then,

---

\*Léopold Lacour, *Trois théâtres*, Paris, 1880. "Le théâtre de M. Augier," pp. 3-86. Smith, Chapter VIII, *Emile Augier*, pp. 151-170. H. Gaillard, *Emile Augier et la comédie sociale*, Paris, 1910. René Doumic, *La comédie de mœurs*, "Emile Augier," pp. 113-136, in Petit de Julleville, *Histoire de la langue et de la littérature française*, Tome VIII, Paris, 1899—Selected Dramas: *Le gendre de M. Poirier*, 1854. *Le mariage d'Olympe*, 1855. *Ceinture dorée*, 1855. *La jeunesse*, 1858. *Les lionnes pauvres*, 1858. *Les effrontés*, 1861. *Le fils de Giboyer*, 1862. *Lions et renards*, 1869. *Maître Guérin*, 1864. *Mme. Caverlet*, 1876.—For a discussion of Augier and Bretón see Le Gentil, pp. 182-184.

<sup>7</sup>Smith, p. 153. Doumic, p. 114.

<sup>8</sup>Smith, p. 161. Lacour, pp. 25-26, 34. Doumic, pp. 128-131.

<sup>10</sup>Smith, pp. 163-169. Lacour, pp. 51-80. Doumic, pp. 131-135.

was not a person who disapproved of the standards of his society; on the contrary, he believed in them so completely that he desired only the purification and perpetuation of the *status quo*.

Augier's following was large. Many were the respectable members of society who joined him in sadly contemplating the backsliding of their group into unsavoury manners of thought and action. They applauded his productions and echoed his sentiments. But there was another group that had only a tolerant and worldly smile for Augier's earnest regenerative efforts. With the acquisition of wealth, certain members of the middle class had abandoned stolid domesticity for more exotic sensory pleasures in general, and for illicit love in particular. At various times Augier had emphatically proclaimed his belief that adulterous relationships and loose morals endangered the comfortable glow of domestic felicity; but it remained for a more striking and sensational dramatist to devote his talents almost exclusively to the study of morals in contemporary society.

Alexandre Dumas fils<sup>11</sup> very early came to the conclusion that "art for art's sake" had no place in the theatre. The stage should be useful; at the same time that the audience was being entertained by the witty dialogue and the interesting situations created by the author, it was to be categorically convinced of the importance of some social problem.<sup>12</sup> That Dumas should choose adultery, illegitimacy, prostitution and domestic relations as his chief thesis subjects was not strange;<sup>13</sup> for in the first place, he himself was a product of an extra-marital union, a fact to which he owed much suffering, and in the second place, the French society of his day was beginning to make a habit of illicit relationships, and it was apparently high time to admonish it.<sup>14</sup> French society was not unaware of its triangles and adulteries; what bothered Dumas was that it considered this state of affairs natural, and, as far

<sup>11</sup>H. Stanley Schwarz, *Alexandre Dumas fils, dramatist*, New York, 1927. L. Lacour, *Trois théâtres*, "Le théâtre de M. Alexandre Dumas fils," pp. 87-205. Smith, Chapter VII, "Dumas fils and realistic social drama," pp. 122-150. Doumic, *La comédie de mœurs*, "Alexandre Dumas fils," pp. 86-113.

<sup>12</sup>*Fils naturel*, "Préface," III, pp. 30-31. Schwarz, Chapter IV, "Dumas the moralist," pp. 46-64; Chapter VIII, "The dramatic theories of Dumas fils," pp. 99-120; Chapter IX, "The dramatic technique of Dumas fils," pp. 121-137; Chapter XII, "The ideas of Dumas fils concerning social problems," pp. 154-190. Doumic, pp. 89-92.

<sup>13</sup>Selected dramas: *Le demi-monde*, 1855. *Le fils naturel*, 1858. *L'ami des femmes*, 1864. *Les idées de Madame Aubrey*, 1867. *La princesse Georges*, 1871. *La femme de Claude*, 1873. *Monsieur Alphonse*, 1873.

<sup>14</sup>Smith, pp. 131, 143-144. Lacour, pp. 98-99, 129-136. Doumic, pp. 87-88.

as the stage was concerned, a subject for laughter and ridicule. The deceived husband was cast in a comic rôle, while the lover and his mistress furnished the sympathetic love interest. Dumas realized that people who actually found themselves entangled in this manner usually suffered far more than they laughed, and that many times such a situation involved the irrevocable destruction of personal and domestic life, especially since there was no divorce law in France until 1884. Therefore he forced his public to think seriously about the problem.

It is not easy to ascertain the degree of importance attached to adultery by French society. Since Dumas, it has been the favorite theme of French dramatists, whether handled moralistically, naturalistically or symbolically. It is certain that the peasantry and the lower middle class had little time to indulge in extra-marital luxuries; their lives were taken up with the unremitting effort to earn enough to keep their families clothed and fed. But neither did these classes have the time or money to patronize the theatre to any extent. The more cultured and wealthy individuals who supported the most important theatres of Paris were precisely those who could most enthusiastically enjoy triangle plays.

The attitude of Spanish society toward this subject is in interesting contrast.<sup>15</sup> During the nineteenth century the depiction of loose morals on the Spanish stage was completely taboo; sexual immorality among the characters might be declared to exist, but the effect of such conduct upon the protagonists, and the discussions of it among them, could not be realistically shown to the chaste audiences of Spain. The censor of theatres saw to this, with the able collaboration of the gentlemen who served the various periodicals as dramatic critics. If by any chance young maidens were deceived in the course of the drama, their seducers were forced, not by the logic of the plot but by the decree of the censor, either to marry them or to make it clear that they were about to do so, before the final curtain.<sup>16</sup> A great majority of critics judged productions on the basis of moral beauty, and concerned themselves not at all with the question of artistic merit.<sup>17</sup> But the critics were not entirely to blame; society itself was utterly squeamish and evasive. No matter what went on in private, certain matters were not to be openly discussed. The French bourgeoisie were tolerantly conscious of their own

<sup>15</sup>See below, Sicars y Salvadó, pp. 23, 88-89.

<sup>16</sup>Appendix to *Las circunstancias* by Enrique Gaspar, 1867.

<sup>17</sup>Typical dramatic criticism of this sort is found in: *Las Provincias de Valencia*, April 17, 1868; *El Diario español*, Madrid, October 8, 1874; *El Imparcial*, Madrid, November 8, 1893.



faults, and discussed them frankly and without hypocrisy; it is likely that vice was not less attractive to the Spanish male than to the French, but the former took care that his wife and daughter should not be contaminated by the slightest contact with immorality, even vicariously. When adapted for the Spanish stage, French plays were subjected to a rigid process of bowdlerization; the curtain did not rise on them until all indelicate or scabrous passages had been expunged.

A little after the mid century, two Spanish dramatists of talent cast a critical eye about their surroundings and were greatly displeased with the growing materialism and ethical laxness of their own bourgeoisie. All society strove for wealth; everything else was subordinate to the itch for accumulation. Honor, love, friendship, ideals, and self-respect were left behind in the desperate race for economic power and the comforts which money could procure. Adelardo López de Ayala<sup>19</sup> and Manuel Tamayo y Baus,<sup>20</sup> probably influenced by the tendency of the French stage, came to the conclusion that Spanish society needed to submit to criticism in its drama.

The blows of admonition did not fall heavily upon Ayala's audiences, for he softened his denunciations by composing his works in verse.<sup>20</sup> He succeeded in disarming prejudice; but the total effect was dubious, since a Spaniard could not be addressed very seriously in this manner; his reaction to verse was a pleasant torpidity of the senses, occasionally raised to enthusiasm by especially musical passages. To arouse people to the capacity for self-examination and criticism, it is frequently necessary to anger them first. Ayala's verses could not be sufficiently insulting to jar the auditors into an unaccustomed state of reflection. Prose was called for; and this medium was used by Tamayo.<sup>21</sup> It is significant

---

<sup>19</sup>J. Octavio Picón, *Ayala*, Madrid, 1892. Luis de Oteyza, *Lópen de Ayala*, Madrid, 1932.—Selected dramas: *El tejado de vidrio*, 1857. *El tanto por ciento*, 1861. *El nuevo don Juan*, 1863. *Consuelo*, 1878.

<sup>20</sup>Narciso Sicars y Salvadó, *Tamayo. Estudio crítico-biográfico*, Barcelona, 1906. E. Cotardo y Mori, *Tamayo y Baus*, in *Estudios de historia literaria de España*, Madrid, 1901. Selected dramas: *La bola de nieve*, 1856. *Lo positivo*, 1862. *Lances de honor*, 1863. *Los hombres de bien*, 1870.

<sup>20</sup>Octavio Picón, pp. 47-56.

<sup>21</sup>M. Tamayo y Baus, *La verdad considerada como fuente de belleza en la literatura dramática*, Madrid, 1859.—For a general discussion of prose and verse in the Spanish theatre of the nineteenth century see: Octavio Picón, *De el teatro*, Madrid, 1884; Enrique Gaspar, *Los versos en el teatro*, in *Más majaderías*, Valencia, 1889.

that his criticisms of contemporary manners and morals were coldly received, while those of Ayala won considerable approbation.

The fact that French audiences were more "sophisticated" than the Spanish, and increasingly so, forced the social dramatists of the two countries to take divergent paths as the nineteenth century drew to a close. In France, plays of moral admonition alone gave way to those in which lessons of reform still existed, but were definitely subordinated to interest of plot and display of wit. In Spain, dogmatism and preaching, thesis and repetition, continued as the principal components of plays that aimed at social reform, until swept aside by the triumph of the subtle and refined critical theatre of Benavente in the first years of the twentieth century.

LEO KIRSCHENBAUM

*University of California at Berkeley*

## SINGEN IM FREMDSPRACHLICHEN UNTERRICHT

Es ist eine bekannte Unterrichtserfahrung, dass einseitige geistige Inanspruchnahme des Schülers leicht zu Ermüdung und einem Erlahmen des Interesses führt. Lehrmethoden, die eine Aneignung des Lernmaterials durch vielseitige Betätigung fördern, beleben Lernfreudigkeit und zeitigen bessere und bleibendere Unterrichtsergebnisse. Um den natürlichen Trieb des Schülers nach tätiger Anteilnahme dem Unterricht nutzbar zu machen und neue Eindrücke und Erkenntnisse auf möglichst viele seiner Sinne wirken zu lassen, hat man während der letzten Jahrzehnte neue Wege und Methoden gesucht und auf ihre praktische Verwendbarkeit erprobt. Die dabei gewonnenen Erfahrungen gaben neue Anregung für die methodische Initiative und Erfindungsgabe des Lehrers auf allen Gebieten des Unterrichts.

Auch der fremdsprachliche Unterricht bietet mancherlei Möglichkeiten, das Interesse des Schülers durch selbsttätigen Anteil zu fördern. Ein Unterrichtsmittel, das nicht nur der Belebung des sprachlichen Lehr- und Lernprozesses dient, sondern gleichzeitig eine wesentliche Bereicherung des Studiums einer Fremdsprache bedeutet, ist das Singen von Liedern des Volkes, dessen Sprache gelehrt wird.

In den folgenden Ausführungen soll nun besonders die deutsche Sprache berücksichtigt werden, wenngleich das, was bezüglich des Singens im deutschen Sprachunterricht Gültigkeit hat, sich auch auf andere moderne Fremdsprachen anwenden liesse. Der Lehrer der deutschen Sprache hat allerdings den Vorteil, aus einem unvergleichlichen Reichtum an Volksliedern und volkstümlichen Liedern schöpfen zu können. Zur Klärung der Bedeutung, welche das Singen für den Sprachunterricht hat, seien zunächst einige Ausführungen über den Ursprung des Volksliedes und dessen Beziehung zu Volk und Volksleben gemacht.

Man hat längst die Idee aufgegeben, dass das Volk in seiner Gesamtheit als Autor des Volksliedes anzusehen sei. Ebenso kann die Erklärung, welche wir in Theodor Storms *Immensee* über den Ursprung der Volkslieder finden, nicht als befriedigend angesehen werden. Es heisst dort: "Sie werden gar nicht gemacht; sie wachsen, sie fallen aus der Luft, sie fliegen über Land wie Mariengarn, hierhin, dorthin, und werden an tausend Stellen zugleich gesungen." Volkslieder sind durchweg Produkte einzelner, dichterisch begabter, mögen sie nun Vertreter des gewöhnlichen Volkes gewesen sein oder gebildeten Kreisen angehört haben. Sie dichteten aus dem Volksempfinden heraus und drückten in poetischer Form aus, was das Volk innerlich und äusserlich

erlebte. Meistens fügten sie dem Texte auch die Melodie hinzu. Erst im Volksmunde wurden diese Erzeugnisse zur Volkspoesie. Das Volk betätigte sich künstlerisch insofern, als es eine Auslese an dem zu ihm dringenden Material traf. Wenn ein Lied Anklang fand, so wurde es alsbald ohne Rücksicht auf Herkunft und Verfasser adoptiert. Die Überlieferung geschah von Mund zu Mund und wo es dem Volke gefiel, nahm es Änderungen in Text und Melodie vor. In der Blütezeit des deutschen Volksliedes, dem 15. und 16. Jahrhundert, bestand noch die Möglichkeit einer derartigen freien Entfaltung der Volkspoesie, da kaum irgendwelche Beschränkungen durch die Kulturinflüsse von Druck und Schrift bestanden. Indem das Volk sich das Lied zu eigen machte, bekannte es sich zu demselben in seinem Denken und Fühlen. In jenen Jahrhunderten hatte das Singen von Volksliedern eine höhere Bedeutung als jetzt, denn die Sangeslust des Volkes war grösser und die Gebiete, in denen diese Lieder lebten, waren umfangreicher. Auch später hat das Volk das Recht in Anspruch genommen, sich deutsche Dichtungen und deren Melodien anzueignen. Man braucht nur an Gedichte von Goethe, Heine, Eichendorf, Uhland, Hoffmann von Fallersleben, Hermann Löns, u. a. zu erinnern. Allerdings konnte das Volk sein Eigentumsrecht nicht mehr in sofern geltend machen, als es frei über Text und Weise verfügte. Das verhinderte jedoch nicht, dass viele dieser Lieder ebenso volkstümlich wurden wie die älteren Volkslieder.

Die Tatsache, dass man singt aus angeborenem Vergnügen am Singen selbst und weniger am Wort, brachte es mit sich, dass sich ein Lied dem Volke oft fast ausschliesslich durch die musikalische Seite empfahl, und dass auch minderwertige Texte ihrer sanglichen Vorteile wegen kritiklos angenommen wurden. Häufige Wiederholungen und Kehrreime sind bezeichnend dafür, dass das Volk den Ausdruck seiner Gefühle mit besonderem Wohlgefallen in die Melodie legt. Das deutsche Volk, welches von jeher eine grosse Vorliebe für die Musik hatte, offenbarte im Volksliede die ihm eigene Art seines musikalischen Empfindens. Durch die Bekanntschaft mit dem deutschen Volksliede erhalten unsere Studenten somit einen Einblick in die Seele des deutschen Volkes, wie sie sich in seinen Produkten literarischer sowie musikalischer Art darbietet.

Der Student einer fremden Sprache sieht in seinem Lehrer gern einen Vertreter des Volkes, dessen Sprache er erlernt. Er wird es daher mit Genugthuung begrüßen, wenn er ausser den sprachlichen Belehrungen auch in die Wesensart, die Sitten und Gebräuche, sowie in die Vergangenheit der fremden Nation eingeführt wird. Hierzu

bietet das Volkslied wertvolles Material, denn kein anderes Gebiet deutscher Volkskunst darf sich einer gleichen Fülle unverfälschter Zeugnisse deutschen Volkstums rühmen. Einige Beispiele mögen zur Illustration dienen.

Im Liebeslied, wahrscheinlich der ältesten Form deutscher Volkslyrik, offenbart der Deutsche die Tiefe seines Gemütslebens. Dem Liebenden deucht die Welt doppelt schön und verheissungsvoll. Blüten, Vogelsang und Sonnenschein erscheinen ihm als Symbole seiner Liebe. Aus dem Reichtum des Materials an Liebesliedern kann natürlich nur auf einige Beispiele Bezug genommen werden:

Schein uns, du liebe Sonne,  
Gib uns ein hellen Schein!  
Schein uns zwei Lieb zusammen,  
Die gern beinander sein,

so heisst es in einem Liede aus dem 16. Jahrhundert.

In einem andern alten Volkslied wird die Liebste mit der Königin der Blumen, der Rose, verglichen:

Weiss mir ein schönes Röselein,  
Das blühet recht mit Prangen.  
O Blümelein, o Blümelein,  
Sollt es nicht Gottes Wille sein,  
Dass ich dich könnt erlangen.  
  
Du Blümlein zart, du Blümlein fein,  
Bald kommt der Winter kalte;  
Kehr zu mir ein, kehr zu mir ein  
In meines Herzens Sonnenschein,  
Ich deiner sorglich walte.

Unter den vielen Volksliedern späteren Datums auf dem Gebiete des Liebesliedes seien nur erwähnt: "Kein Feuer, keine Kohle kann brennen so heiss," und "Das Lieben bringt gross' Freud'" (um 1800).

Liebeslieder wurden oft als Botschaft zwischen Liebenden benutzt und so finden wir auch solche darunter, die den Ausdruck enttäuschter Hoffnung und herben Liebesleides enthalten. In Peter Schäffers Liederbuch aus dem Jahre 1513 heisst es:

Ach wem soll ich klagen das heimlich  
Leiden mein,  
Mein Schatz ist mir verjaget, bringt  
meinem Herzen Pein.  
Dass ich Dich, Lieb, muss meiden, tut  
meinem Herzen weh,  
So schwing ich mich über die Heiden,  
ich seh' dich nimmermehr.

Ähnlichen Gefühlen entsprang das schwäbische Volkslied: "Jetzt gang i ans Brünnele, trink aber net," von dem Goethe sagt, es sei darin ein Ereignen zwischen Liebesleuten dargestellt, wie es besser nicht möglich sei.

Die Freude des Volkes an der Schönheit der Schöpfung und dem Erwachen des Frühlings nach langer Winternacht, der Jubel über die ersten Blumen in Wald und Feld, über die Rückkehr der Vögel und den holden Mai fanden ihren Ausdruck in tiefempfundenen Naturliedern:

Der Winter ist vergangen,  
Ich seh' des Maien Schein,  
Ich seh' die Blümlein prangen,  
Des ist mein Herz erfreut.  
So fern in jenem Tale,  
Da ist gar lustig sein,  
Da singt Frau Nachtigalle  
Und manch Waldvögelein. (*Um 1600.*)

Naturdichtungen gaben der Kunst unserer besten Komponisten ein willkommenes Betätigungsfeld zur Schaffung von Weisen, welche das Volk gern sang. Das Genie Wolfgang Am. Mozarts wurde durch Chr. Ad. Overbecks Lied: "Komm lieber Mai und mache die Bäume wieder grün" zu einer seiner schönsten Volksliedmelodien angeregt. Felix Mendelssohn-Bartholdy verewigte sich, indem er Heines "Frühlingsgruss": "Leise zieht durch mein Gemüt liebliches Geläute," komponierte und Wilhelm Müllers "Am Brunnen vor dem Tore" wurde durch Franz Schuberts Komposition zu einem der beliebtesten deutschen Lieder.

Die für den Germanen typische Wanderlust findet ihren Niederschlag in einer Fülle der schönsten Wanderlieder. Die blühende Landschaft lockte den Deutschen unwiderstehlich hinaus in die freie Natur. Den Handwerksburschen duldete es nicht lange bei ein und demselben Meister. Die Reize der Fremde und der goldenen Freiheit zogen ihn immer wieder auf die Landstrasse. In einem altdeutschen Liede singt der Wanderer:

Wohlauf, wer bass will wandern,  
wohlauf zum Vaterland!  
Der säum sich hier nicht lange,  
dieweil er mag von-dannen,  
Mach sich dort bass bekannt.  
(*Strophe wurde in einer Handschrift des  
Klosters Hohenfurth gefunden.*)



In einem Gesellenliede heisst es:

Es ist ein harter Schluss,  
Weil ich aus Frankfurt muss,  
Drum schlag ich Frankfurt aus dem Sinn  
Und wende mich, Gott weiss, wohin,  
Ich will mein Glück probieren, marschieren.  
(Aus dem 18. Jahrhundert.)

Allgemein bekannt und beliebt sind die folgenden Wanderlieder neueren Datums: "Ein Sträusschen am Hute," "Der Mai ist gekommen," "Wem Gott will rechte Gunst erweisen," oder "Das Wandern ist des Müllers Lust." Dies sind nur einige Beispiele aus dem grossen Vorrat, welcher dem Lehrer auf dem Gebiet der Wanderlieder zur Verfügung steht.

Jeder deutsche Beruf ist mit Ständesliedern vertreten. Der Jäger erzählt im Volkslied von den Freuden der Jagd, der Krieger singt von Soldatentreue und Heldentod. Der Spielmann, der Fuhrmann, der Bergmann, der Bauer, der Schäfer und der Handwerker, alle haben sie ihren eigenen Schatz von Liedern, die ihren Inhalt den Lebensgewohnheiten, Freuden und Leiden des Berufes entnehmen.

Ich habe Lust, im weiten Feld zu  
streiten mit dem Feind,  
Wohl als ein tapfrer Kriegesheld,  
der's treu und ehrlich meint.  
Wohlan, die Fahne weht, wohl dem, der  
zu ihr steht!  
Die Trommeln schallen weit und breit:  
Frisch auf, frisch auf zum Streit,

so singt der kampfgeübte Kriegermann.

Da seit alten Zeiten grosse Trinkfreudigkeit unter den Deutschen herrschte, konnten in keinem andern Lande Zechlieder so üppig gedeihen wie in Deutschland. Des Trinkers Seligkeit und Übermut fanden ihren Ausdruck in einer reichen Zechliedliteratur. Erwähnt seien das alte bekannte Lied:

Der liebste Buhle, den ich hab,  
der liegt beim Wirt im Keller—  
Er hat ein hölzern' Röcklein an  
und heisst der Muskateller,

oder "Grad aus dem Wirtshaus komm' ich heraus" und "Im kühlen Keller sitz' ich hier," u. a.

Besonderes Interesse bringen unsere Studenten den Trinkgewohnheiten deutscher Studenten entgegen. Eine Klasse, in der sie nicht mit einigen studentischen Kneipliedern bekannt gemacht wären, würde in

ihren Augen einen grossen Teil ihrer Originalität einbüßen. Genannt seien hier: "Studio auf seiner Reis'," "O alte Burschenherrlichkeit" und "Gaudeamus igitur."

Ein Bild des deutschen Wesens im Volksliede würde ohne Beispiele echten Volkshumors unvollkommen sein. Liedgut, welches gesunde deutsche Lebensfreude widerspiegelt, wurde durch die Jugendbewegung der Nachkriegszeit neubelebt. Lieder wie "Hab mein Wage vollgelade," "Z' Lauterbach hab i mein' Strumpf verlor'n," "Ich ging emol spaziere," "O du lieber Augustin" und "Freut euch des Lebens" sind charakteristisch für die zu Humor und Frohsinn neigende Seite deutschen Wesens.

Es gibt wohl kein wichtiges Ereignis in der deutschen Geschichte, das nicht im Volksmunde besungen wird. Lieder geschichtlichen Inhalts verherrlichen, vielfach in Balladenform, populäre Heldenfiguren oder sie besingen historisches Geschehen in volkstümlicher Auffassung. Lieder dieser Art, welche noch heute gern gesungen werden, sind: "Prinz Eugen, der edle Ritter," "O Strassburg, du wunderschöne Stadt," "Zu Mantua in Banden, der treue Hofer war" u. a.

Neben dem weltlichen erklang das geistliche Volkslied, dem sich später das deutsche Kirchenlied zugesellte. Als infolge des Dreissigjährigen Krieges deutscher Geist und deutsches Wesen fast erstarben waren, haben Volks- und Kirchenlied vereint dazu beigetragen, die entstandene Lücke in der kulturellen Entwicklung des deutschen Volkes zu überbrücken. "Ohne Volks- und Kirchenlied," sagt Julius Sahr in seinem Buche, *Das deutsche Volkslied*, "hätten wir uns selbst verloren und vielleicht nie wieder gefunden." Gelegenheiten für geistliche Klänge boten die hohen kirchlichen Feste, Buss- und Bettage und Notzeiten aller Art. In den endlosen Heimsuchungen des Dreissigjährigen Krieges erblickte der Deutsche die strafende Hand seines Gottes. Er wandte sich bussfertig an seinen himmlischen Richter, indem er sang:

Aus tiefer Not schrei' ich zu dir,  
Herr Gott, erhö' mein Rufen,  
Dein gnädig Ohr neig' her zu mir  
und meiner Bitt' es öffne.  
Denn so du willst das sehen an,  
was Sünd' und Unrecht ist getan,  
Wer kann, Herr, vor dir bleiben?  
(Aus Johann Walthers Gesangbuch, 1529.)

Aus alten Tagen erklingen das liebe Weihnachtslied: "Es ist ein Ros entsprungen" und "In dulci jubilo, nun singet und seid froh." Besondere

Erwähnung verdienen die neueren deutschen Weihnachtslieder, die ihren Weg über die ganze Welt gefunden haben. Genannt sei nur das liebe "Stille Nacht, heilige Nacht." Das Singen dieser Lieder wird immer zu den unvergesslichen Eindrücken des Studenten der deutschen Sprache gehören.

Durch die Verwendung von Beispielen typisch deutscher Volkslyrik wie sie das Volkslied bietet, öffnen sich Herz und Sinn der Sprachstudenten für die Eigenart des deutschen Volkes. Die im Liede enthaltenen Stimmungen werden ihm durch die gleichzeitige Wirkung von Wort und Melodie tiefer und nachhaltiger übermittelt. Gesungene Volkslyrik lässt die Saiten seines Gemütes stärker mitschwingen, und Empfindungen, die im Liede ihren Ausdruck finden, kommen ihm klarer zum Bewusstsein. Ein Student, der sich auf Grund seiner Bekanntschaft mit dem Volksliede zu dem Volk, dessen Sprache er erlernt, hingezogen fühlt, wird den sprachlichen Anweisungen mit vermehrtem Interesse folgen und den Anforderungen an seinen Lerneifer mit grösserer Bereitwilligkeit und Freude nachkommen.

Neben idealen Gründen gibt es Vorteile praktischer Art, welche das Singen im fremdsprachlichen Unterricht empfehlen. Die Melodie begünstigt eine gedächtnismässige Aneignung und Wiedergabe des Textes. Beim Ertönen der Weise kommen die Worte bereitwilliger wieder über die Schwelle des Bewusstseins, als wenn dieselben durch blosses Memorieren dem Gedächtnis einverleibt werden.

Jede Fremdsprache hat Konsonanten, Vokale und Diphthonge, welche dem Studenten Schwierigkeiten bereiten, weil sie sich nicht in seiner Muttersprache finden. Besonders der Anfänger hat eine grosse Scheu vor dem Aussprechen dieser ungewohnten Laute und Lautverbindungen. Er lässt es darum nicht selten bei der Aneignung des blossen Wortbildes bewenden. So geschieht es, dass Organe, welche in Tätigkeit treten sollten, wie Lippen, Zunge, Stimmorgane, Atmungswerkzeuge und Ohr bei der Wortbildung keine genügende Berücksichtigung finden. Es unterbleibt also eine Aneignung schwieriger Laute und Lautverbindungen auf Grund vielseitiger Sprechbewegungs- und Tonvorstellungen zum grossen Nachteil des Lernenden. Besonders für Anfängerklassen kann die Bedeutung des Singens als eine Ermutigung zum tatsächlichen Gebrauch des Wortes nicht überschätzt werden. Ungewohnte Konsonanten, schwierige Vokale und Umlaute und Diphthonge erfahren beim Singen eine deutlichere und klarere Aussprache, da lange Noten im Liede ein langsames Hervorbringen und ein Korrigieren der Laute ermöglichen. Das Kinderlied "Summ, summ, summ, Bienchen, summ

herum," beispielsweise, würde eine Übung des stimmhaften "s" erleichtern. Beim Singen der ersten Zeile des Liedes "In einem kühlen Grunde" wird der Student sich an der Stimme des Lehrers oder Vorsängers und der Klasse berichtigen können, falls er statt "kühlen" "kuhlen" singt. Jemand, der in der Zeile "Mein Liebchen ist verschwunden" das "ie" mit dem "ei" verwechselt, wird sich nach erfolgter Aufklärung bemühen, Fehler dieser Art zu vermeiden. Die Aussprache eines guten Sängers entspricht den besten phonetischen Ansprüchen. Darum sollte das Singen im fremdsprachlichen Unterricht im Interesse der Aussprache als fördernde Unterrichtsdisziplin entsprechende Beachtung finden.

Auch zur Illustration und Befestigung grammatischer Regeln und Formen kann das Lied praktische Verwendung finden. Welcher Lehrer des Deutschen hätte nicht schon Gebrauch von dem Liede "Wenn ich ein Vöglein wär" gemacht, wenn es an die Erklärung und Einübung des schwierigen Konjunktivs ging? Das Lied "Ich ging emol spaziere" illustriert wiederholt die Anwendung des Konjunktivs in indirekter Rede. Für die Anwendung der Präpositionen, die Übung trennbarer und untrennbarer Verben, der Wortordnung usw. liefern Liedtexte ebenfalls mannigfaches Material. Wiederholtes Singen grammatisch schwieriger Konstruktionen hilft dem Studenten, sich in den Gebrauch der Sprache einzufühlen. Ausserdem erfährt sein Wortschatz eine wesentliche Bereicherung durch die Aneignung der Texte der gesungenen Lieder.

Einer der dringendsten Gründe für die Verwendung des Liedes im fremdsprachlichen Unterricht ist die allgemeine Erfahrung, dass unsere Studenten gern singen. Welche Genugtuung bereitet es z.B. Anfängern im Deutschunterricht, wenn sie das Lied, "Du, du liegst mir im Herzen," singen können! Die Befriedigung, welche es den Studenten gewährt, ihren Betätigungsdrang und ihre Lebenslust im Singen fremdsprachlicher Lieder zum Ausdruck zu bringen, sollte den Lehrer ohne weiteres für eine möglichst ausgiebige Verwendung des Liedes im fremdsprachlichen Unterricht einnehmen. Wenn Studenten sich im Unterricht zu langweilen beginnen, gibt es kein besseres Mittel, neues Leben in die Klasse zu bringen, als das Singen eines frischen Liedes.

Unsere für amerikanische Schulzwecke zusammengestellten Sammlungen enthalten geeignete Auswahlen der bekanntesten und beliebtesten deutschen Lieder. Zwar liesse sich der Einwand erheben, dass das Material derselben vielfach reichhaltiger und mannigfaltiger sein könnte.

Eine grössere Berücksichtigung leichterer Kinderlieder wäre besonders im Interesse der Anfänger in Junior und Senior High Schools, wenn nicht gar für Colleges und Universitäten wünschenswert. Macht man doch immer wieder die Erfahrung, dass selbst ältere Studenten, ihrer Entwicklung in der Fremdsprache entsprechend, derartigen Liedern mehr als oberflächliches Interesse entgegenbringen. Ausserdem erscheint es als ratsam, Erweiterungen durch altdeutsches Liedgut vorzunehmen. Hier kämen besonders solche Lieder in Frage welche durch die Jugendbewegung neuentdeckt und wiederbelebt wurden. Allerdings könnten nur solche berücksichtigt werden, welche sich ihrer Art nach dem gegenwärtig gesungenen Material möglichst anschliessen. Viele Melodien, aus dem 12. bis 16. Jahrhundert stammend, empfinden wir als herb und geschlossen, und taktlich bereiten sie nicht selten Schwierigkeiten. Lieder des 17. bis 19. Jahrhunderts dagegen sprechen uns als weicher und sinnfälliger an und folgen strengeren melodischen wie rhythmischen Regeln. Eine sorgfältige Sichtung des älteren Materials zwecks Erfassung des sangbaren und für das Zeitalter typischen Liedgutes wäre im Interesse der Studenten unserer Deutschklassen unbedingt erforderlich.

Wie ist es nun mit der Möglichkeit einer planmässigen sanglichen Betätigung in unsern Sprachklassen bestellt? Sind die Schwierigkeiten, welche der Durchführung regelmässigen Singens im deutschen Sprachunterricht im Wege stehen, derart, dass sie eine Hintanstellung dieser Unterrichtsdisziplin rechtfertigen? Die Entschuldigung des Mangels an Zeit für das Singen kann besonders für High Schools, wo neuerdings so viel Gewicht auf kulturelle Belehrung des Schülers gelegt wird, wohl kaum gemacht werden.

In Anbetracht der Vorteile, welche mit dem Singen deutscher Lieder verknüpft sind, sollten täglich fünf Minuten, dem Gesang gewidmet, kein zu grosses Opfer bedeuten. Diese Zeit würde genügen, je ein Lied pro Woche neu einzuüben und auf bekannte, bisher gesungene Lieder zurückzugreifen. Manche Schulen haben dem Singen wöchentlich eine ganze Stunde zugewiesen, und der Erfolg dieser Massnahme hat deren volle Berechtigung erwiesen. Allerdings wäre es für die erfolgreiche Durchführung des Klassensingens und im Interesse der Zeitersparnis ausserordentlich erwünscht, wenn jeder Schüler ein eigenes Liederbuch besässe, welches ausreichendes Material für die Dauer seines Sprachstudiums enthielte.

Manche Lehrer zögern jedoch, sich uneingeschränkt für den Gesang im Sprachunterricht zu erklären. Sie machen geltend, dass sie sich



musikalisch nicht genügend geschult fühlen, das Singen zu leiten. In solchen Fällen liesse sich durch die Verwendung von Helfern Abhilfe schaffen. In fast jeder Klasse finden sich musikalisch begabte Studenten, die gern bereit sind, dem Lehrer als Gesangsleiter zur Seite zu stehen. Auch liesse sich erwägen, ob sich die Schallplatte nicht vorteilhaft verwenden liesse. Eine Auswahl der besten und beliebtesten Volkslieder, von einem Künstler gesungen, könnte hier die besten Dienste leisten.

Trotz dieser Hilfsmöglichkeiten erscheint es im Interesse eines lebendigen Sprachunterrichts wünschenswert, dass der Lehrer befähigt ist, selbst die Leitung des Singens in die Hand zu nehmen. Zur Erreichung dieses Zieles würden unsere Universitäten und Colleges beitragen, indem sie für den späteren Sprachlehrer einen Kursus in den Lehrplan einreichten, der sich ausschliesslich mit der in Frage kommenden Volkspoesie befasste. Die Aneignung einer grösseren Anzahl von Liedern nach Text und Weise könnte zu den Anforderungen eines solchen Lehrganges gehören. Ein angehender Sprachlehrer, welcher seine Ausbildung durch eine gründliche Kenntnis der betreffenden Volkslyrik erweitert hat, ist ohne Zweifel besser für seine spätere Unterrichtstätigkeit vorbereitet.

Auch ausserhalb der Klasse bieten sich manche Gelegenheiten zum Singen von Liedern. Zusammenkünfte im deutschen Verein und Ausflüge lassen unsere Studenten ungern vorübergehen, ohne einige ihrer beliebtesten Klassenlieder gesungen zu haben.

Möge der Lehrer darum dem Verlangen seiner Schüler nach ausgiebigerer gesanglicher Betätigung im Sprachunterricht nach Kräften entgegenkommen. Als Freund der Jugend wird er ihnen die Erfüllung ihres Wunsches nach Abwechslung, Frohsinn und Leben im Unterricht nicht versagen wollen. Eindrücke, welche mit dem Singen verknüpft sind, gehören oft zu den angenehmsten Erinnerungen, welche der Student aus seinen fremdsprachlichen Klassen mitnimmt. Ist es nicht bezeichnend, dass Studenten, auf ihren früheren Sprachunterricht zurückkommend, ein Lied, welches sie dort lernten, zu singen oder zu rezitieren beginnen?

Dr. Martin Luther, der die Musik als eine Zuchtmeisterin betrachtete, der ein wichtiger Platz im Unterricht zustehe, schreibt bezüglich des Singens: "Man soll die Musik von Not wegen in den Schulen behalten, und die Jugend stets in dieser Kunst üben, denn sie machet fein geschickte Leute."

C. B. SCHOMAKER

*University of California at Los Angeles*



## TEACHING PHONETICS OF THE FRENCH LANGUAGE<sup>1</sup>

IT IS PERHAPS presumptuous of me, as an instructor in a Junior College, to speak about teaching phonetics. Our school has none of the modern equipment for such work. There is no Ediphone for making records of our pupils' pronunciation, there are no elaborate charts showing the physiological aspects of sound production. But perhaps some of you are working under similar conditions and may be interested in learning my technique, if only for the reason that it will make you realize how superior your own method is.

For years I have begun my language work with a two weeks' study of phonetics. To produce the right attitude in the puzzled students, I have had to try all sorts of devices to "sell" phonetics. It was easy to convince them that spelling was no clue to sound, even in our mother tongue. I need only point out such glaring examples as *bough*, *cough*, *dough*, and *through*. But there was always a feeling on the part of the students that this elaborate scheme of symbols was a plot against their peace of mind. Especially did they resent the fact that *symbols* [u] and [j] did not at all represent the sounds of *letters* u and j. It was amazing how this inconsistency could prejudice students whom everything else left unmoved. Because of this attitude I changed my tactics.

At present I plunge right into the grammar. I tell the class to ignore entirely the weird symbols in brackets which appear after each word. In assigning the next day's lesson, I pronounce carefully each new word, repeating it several times. The next day I ask them to pronounce the old and new vocabularies. The results are, of course, rather bad. Even the class realizes it. Before long the more intelligent and the more adventurous connect the bracketed symbols with the pronunciation of certain spelling combinations. Especially noted is the [wa] pronunciation of *oi*. By degrees these explorers become convinced that there is something hidden in these boxes that might help them. Finally, after eight or ten lessons without phonetics, but during which many broad hints are thrown out as to the help to be obtained from them, I *consent* to initiate my class into this phase of language study. For the moment, we drop entirely the study of grammar.

I have found the most satisfactory presentation of phonetics to be

---

<sup>1</sup>Paper read before the Foreign Language Section of the Southern California Junior College Association at the fall meeting, October 15, 1938, at Fullerton Junior College.

that of Arthur Bovée of the University of Chicago. For my first lesson I follow his scheme and present syllabication and all the consonant symbols. I try to emphasize the position of the lips, tongue, and teeth. As these symbols represent so closely the English sounds for the same spellings, the suspicious are to some degree reassured. To encourage memorizing without delay these symbols, their key words, and their spellings, I give a short written test the following day, in which the pupil divides from ten to twenty words into syllables and then indicates the phonetic symbols and the sounds of their consonants. This test has no oral section.

I take up the vowel sounds in the order in which Mr. Bovée presents them, with some modifications, of course, and some additions. From the first I have whole sentences put on the board and under them the phonetic symbols. The ability to do this comes quickly to some; but the ability to pronounce, after having correctly written the symbols, is apt to lag. For this reason I insist on having every sentence pronounced. This is done by other students than those who have put on the phonetic work. Still other students, while the work is being put on the board, open their grammars to the vocabularies in the back, spell out the words in syllables, and then pronounce them. I consider this exercise very valuable for emphasizing the position of the organs of speech as well as for checking the application of the theories.

Once a week we hear records. We get great help in intonation and in proper syllable division from the records of the French Intonation Exercises, made by the Linguaphone Institute of London. We listen twice before repeating, then we repeat *after* the speaker, finally without the record, as individuals. The words used are practical—for example, many geographical names are given—and the phrases useful. We check our pronunciation and intonation by listening to the record for the fourth time. I must not forget to state that we have the books to accompany the records and make a conscious effort to coördinate eye and ear training at these sessions.

Another set of records which we find useful is the "French by Sound" collection, made under the direction of Professor Raymond Weeks of Columbia University, and issued by the Victor Company. We use this weekly, when possible, pronouncing after the speaker, and then independently. There also are books from which one may follow these records. The drill on the sounds of the phonetic symbols brings good results.

I try to introduce words for pronunciation analysis which will help

tie up this subject with the other interests of the students, curricular and otherwise. The music students enjoy pronouncing properly the names of French composers. They resent the radio pronunciation of Debussy and other names. The pre-medics and other science majors like to experiment with the names of Pasteur, Curie, Braille, Ampère, and Lavoisier. The amateurs of sports try their tongues on Suzanne Lenglen and other champions' names. Danielle Darrieux and Charles Boyer are useful for checking skill. Our librarian allows me to cut the advertisements for the current numbers of the French magazines. These seem to make a strong appeal to our students. They especially enjoy those of our American products and all those dealing with the different diseases and their prevention or cure.

My colleague, Miss Cora Stager, who enrolled in the Phonetic Institute in Paris this summer, received many valuable suggestions which she passed on. There much is made of drill on certain vowel groups. These are pronounced forward and backward, then two at a time with consonant prefixes. This type of exercise helps to prevent the diphthongization of the vowel sounds. Another point stressed was that the lips and tongue must be in position before making any sound. An extremely helpful word for encouraging the proper pronunciation of closed *e*, so often broken down into a diphthong, was the word *baby*. The first syllable of this word is usually clipped to just the right length for a vowel sound. This is an improvement over the monosyllables *day* and *Abe* given as key words in many texts, and which are usually diphthongized by American students. Drill, drill, and more drill is the password at that school.

After having covered the various symbols, which usually requires ten class periods, we have a test which is both written and oral. The student converts a paragraph in French into phonetic transcription, gives spellings and key words for various phonetic symbols, and reads aloud from a page of phonetic transcription. This test or a similar one must be taken as many times as necessary until a grade of C is obtained. But this is not the end of working in phonetics.

With the resumption of our grammar lessons, we analyze the sound of every new word and daily write several lines of text in phonetic symbols. All memory work must be written in phonetic transcription. New words in the reader are similarly treated. Weekly drill work with the records is kept up. Frequently attention is called to the proper position of the lips, tongue, and teeth. I find it less confusing and more profitable to devote one lesson to concentrating on one or two

vowel sounds and their physiological aspect. These are practiced with consonants to prevent diphthongization.

What results does this régime accomplish? Theoretically, the student achieves a perfect pronunciation. Actually, a few students acquire a tool for arriving at the sound of almost any new word in French. All the students have the information necessary to analyze any new French word which does not have too many exceptional sound elements; but whether they use it or not is very much an individual matter or, perhaps, a case of proper motivation.

MARY ELEANOR GASSAWAY

*Long Beach Junior College*

## REVIEWS

*The German Language.* By R. Priebsch and W. E. Collinson. The Macmillan Company, New York, 1938. xvii + 434. (The Great Languages Series.) \$3.50.

The authors have done a commendable piece of work by presenting, for the most part, clearly and concisely in one volume the fundamental facts which deal with the various phases of German philology. Not only are the sounds and forms traced to the Indo-European period and their evolution through the various stages explained, but the student is also acquainted with many other problems of German philology such as word-formation, loan words and foreign words, group dialects, changes of meaning, syntax, and others. A chapter is devoted to German handwriting. A selective bibliography has been added to several chapters. In the presentation of the material the student finds many references to the larger volumes and more important articles in the field of Germanics. Sufficient examples illustrate the various philological rules and theories. Some of these examples are translated; many students will regret that not all, or at least not more, were translated. (Cf. O.H.G. on page 379.)

This volume covers more ground than most introductory volumes. It will prove to be not only a *vade-mecum* for our graduate students but also a convenient handbook for those who would quickly orient themselves in some phase or other of German philology. Students will welcome the lucid presentation and résumé of O.H.G. grammar. A map of the German dialects accompanies the volume.

It is self-evident that not all facts of German philology can be set forth with all detail in one volume, such as this one. Not every one will agree with the selection and emphasis of all of the detail, or with the omissions. On the other hand, the beginner may find the presentation rather involved, and may well wish to have a shorter survey at hand, such as that of Prokosch or Kirk. But, like the student of anatomy, the student of philology must learn to correlate the various facts until he can visualize a language as if it were a living organism, not only in its present or in one of its past stages, but also in the process of growth and development. Sounds, inflectional endings, roots, stems, all must be understood in their relation to each other and in their relation to the language as such. This opportunity is here given to the student of German philology who will apply himself. Nevertheless, the authors might have helped the beginner by placing a brief survey of the salient facts of the evolution of German at the beginning of their work. With the addition of a few basic facts relative to the Indo-European and Germanic periods, Chapter VIII of Part III ("The Development of German Standard Languages") might well have served just such a purpose.

No matter how clear a description of sounds and forms may be, the student is apt to become confused and disturbed by the apparently endless number of facts which suddenly surround him. Tables which illustrate the soundshifts and the development of forms will orient the student and give him a bird's-eye view of the whole field. The addition of these would greatly increase the value of this volume. It would have been more practical to present some of

the material in outline rather than in solid paragraph form; thus paragraph 28 on page 72 (pronominal endings of the strong declension of adjectives) would be clearer if the material had been arranged much in the same manner as paradigms, according to number, gender, and case. Paradigms of the M.H.G.—and possibly of the N.H.G.—declensions and conjugations would have been a welcome counterpart to the O.H.G. paradigms on pages 148 to 152.

The "Note on Phonetic Terms" (p. xv f.) should include all phonetic symbols used in the volume. Such symbols are sometimes used before they are explained. The authors frequently use the expressions "see above" and "see below" without indicating the page or section referred to. Thus on page 322 (l. 15 from the bottom), "see above" doubtlessly refers to page 90, whereas "see below" on page 324 (par. b, l. 8) directs our attention to page 328. The exact page or paragraph number should have been given in each case. For this purpose the paragraphs or basic sections might have been numbered consecutively. There is a 38-page index of Germanic words, but there is no subject index. In its place an analytical table of contents is offered. It is true, as the authors state, such an index "would have occupied an excessive amount of space," but I believe just such an index would greatly increase the value of this volume as a reference book.

In the treatment of "Unstressed Finals" (p. 56 ff.), something more should have been said of the qualitative change of final vowels, especially of the various *o* values in final syllables, since these sounds play an important part in the evolution of the endings. Thus on page 57 (par. 25, l. 7 ff.) we find the following equations to illustrate the shortening or disappearance of final vowels from Gmc. to O.H.G.<sup>1</sup>: "Gmc. \**berō*/O.H.G. *biru*; \**dhagō* instr./*tagu*; \**gimainithō*/*chimeinidh* (Isidor); \**dagōn* gen. pl./*tago*; \**gebōn* acc. sg./*geba*; \**gebōz* nom. pl./O.E. *giefa*; \**khanōn* nom. sg./*hano*; \**wiliz* (Lat. *velis*)/*wili* 'thou wilt'; \**fadhēr*/*fatar*; *gastiz* (from \**gastijiz* from \**ghostejes*)/*gesti*." Now the student has just been informed that "a long final vowel in Primitive Germanic, whether followed by a consonant or not, is shortened in West Germanic and hence in Urdeutsch, if the preceding syllable is short, and disappears altogether if the preceding syllable is long or if the word is polysyllabic, though the short vowel may be restored in this case by analogy with the short-syllabled stems." But the student observes that *ō* may here become not only short *o*, but also *u* or *a*, yet no explanation is given why *ō* should here become *u* or *a*, apparently contrary to the general rule. This is not the only instance where such an equation will cause confusion (cf. p. 70, par. 21; p. 71, par. 23). Under "The Cases" (p. 64 ff.) some of these changes are mentioned; thus on the bottom of page 64 we find the change of *ō* to *u*, and on page 65 (l. 9) the change of *ō* to *a*. But even so the student may not be aware of the fact that these changes are not sporadic. A statement similar to the following should have been inserted (references to P. & C. are added, where these equations are accounted for): Final Germanic *ō* (from Indo-European long *á* or *ō* with the 'broken' accent) became short *a* in Gothic and short *u* in West Germanic (cf. p. 64, bottom; p. 68, l. 9 ff.; p. 135, last para-

<sup>1</sup>On account of lack of necessary type the symbol *dh* is used for Germanic *eth*; *th* for Germanic *thorn*; *kh* for *chi*; *b* for the voiced labial spirant (*v*); and *g* for the voiced guttural spirant.



graph). This *u* was retained after short stem syllables, but dropped after a long stem syllable (p. 64 bottom). Before a nasal this Germanic *ō* became *a* in West Germanic (cf. p. 65, l. 9). Indo-European *ō* with the 'slurred,' long accent is represented by *ō* in Germanic and Gothic, but in West Germanic by *a*. When followed by a final *z* this *a* remained long. (Cf. nom. pl. of *a*-stems; Gothic *gibōs* [*>\*gibōz*]/O.H.G. *gebā*; but P. & C. [p. 65, l. 3 f from bottom] and others suggest that the acc. "usurped the functions of nominative as well"; see above O.E. *giefæ*). Before a nasal or dental *ō* is represented by *o* in O.H.G. (p. 65, par. 4 end; p. 66, par. 9; p. 68, par. 15 end). Both H. Naumann in his *Althochdeutsche Grammatik*, 2d ed. (par. 11, particularly section 4c) and R. Loewe in his *Germanische Sprachwissenschaft*, 4th ed. (vol. I, part II, chapter IV, particularly p. 109 f.) clearly and briefly state the rules of finals. In the equation *\*fadher/fatar* the *-ar* should be *-er* (cf. p. 65, l. 6; p. 134, Note), the Gothic form is *fadar*. Likewise *\*dagōn* gen. pl. should be *\*dhagōn*.

In the section dealing with accent and intonation (p. 59 ff.) something more might have been said in regard to the 'broken' and 'slurred' accent, or at least a reference to page 57, par. 24 ('Dreimorengesetz') given.

In discussing 'Ablaut' (vowel gradation; p. 54 f.) the authors fail to explain clearly to the student, who has no knowledge of the various classes of Ablaut, the basic conception of the formation of these classes. A reference to page 76, par. 38, would have been helpful. Theoretically the Ieur. qualitative gradation *e/o* forms the basis of the first five classes. These classes are formed by the addition of the following vowels or consonants to *e/o*. The facts are all given, but not presented as clearly as possible. Something might have been said at this point in regard to the relationship of the so-called 'aspects' to the 'tenses.'

On page 12, note 1, l. 2, *ō* should be *o* (= Gothic *au*).

At least Greek *lukos* (p. 48, l. 1) might be explained, if in the second paragraph from the bottom of the preceding page the additional information had been given that Ieur. velar *q* with labialization became *kappa* in Greek before and after *u*, just as the velar *g* with labialization became *gamma* under the same conditions. This latter equation is indicated on p. 48, par. 2 (Cf. Schrijnen-Fischer: *Einführung in das Studium der indg. Sprachwissenschaft*, pp. 301, 303, par. 4ab).

The term 'thematic verbs' of par. 37 on p. 76 is explained in par. 39. A reference to par. 39 might have been inserted in par. 37.

I should consider on p. 142 (as is done on pp. 54 and 189) the diphthong *ou* basic in the preterite singular of II. class of strong verbs (*liogan/loug*). This diphthong changes to *ō* before a dental or *h* (*beotan/bōt*; cf. p. 114, par. 12).

The form *henin* gen. sg. m. of the *n*-stems (p. 149) should have been put in parentheses. It is found only in the oldest sources. By the Ninth Century the Umlaut-form is seldom found.

The O.H.G. infinitive endings *-an* should have been replaced by the M.H.G. *-en* in the case of *rīzan*, *līhan* (p. 189).

Line 15 on p. 212 would be clearer if the compound 'infinitive form' instead of the simple 'form' had been used.

It should have been stated on p. 322 (I. "Low German," l. 14) that the

reference is to the plural forms in the case of the 1st, 3rd, and 2nd persons present indicative. Not every student will recognize at once the Low German forms 'wi, sei etet.'

A chart showing the characteristic features of the various German alphabets from the earliest periods to the present would greatly help the reader in understanding the development of the different types.

After the first chapter, "The Indo-European Background," the chief periodicals were listed under "Select Bibliography." This should have been done after some of the other chapters, or a complete list of the various philological periodicals with a short description of the type of their articles and an indication of their significance might have been added.

ALFRED KARL DOLCH

*University of California at Los Angeles*

\* \* \*

*A History of the French Language.* By Urban T. Holmes and Alexander H. Schutz. (New York, Farrar & Rinehart, 1937. VII + 142 pp. + Appendices 17 pp. + Index 8 pp. \$2.50.)

When this little volume came into our hands, it must be confessed that the first reaction was a degree of amused incredulity. A "History of the French Language" in 142 pages! We involuntarily recalled a pedagogical curiosity entitled "Spanish in a Week" that reposes on our shelves. It seemed impossible that so great a story could be condensed into so small a compass. Nevertheless, the names of the authors compelled respectful attention; we therefore turned to the examination. We must cheerfully admit that, as we passed from section to section, our skepticism turned to genuine appreciation despite the fact that we do not always find ourselves in accord with the account. This was to be expected. Where there are such a multitude of details there must be differences of opinion.

In the short introduction there is an evident intention to suggest reasonable answers to certain questions that the curiosity of the thoughtful student will formulate. In the effort to give a complete picture, the first eleven pages deal with the conjectural stages of development from approximately 3000 B. C., when an Indo-European race is assumed to have been resident in North and Central Europe. Five specific stages are listed, the fifth being that in which the Latins became dominant in Italy. There is a theoretical treatment of the chief characteristics of linguistic evolution, sound shifts, development of gender, declension, and the trend toward simplification of inflection. The authors attempt to show that the tendencies that have evolved French from the popular Latin were already in existence during the shadowy period of beginnings. Obviously this conjectured history presents many points concerning which philologists may differ; yet, the arguments are plausible and the account is constructive.

The authors have chosen to consider French simply as a stage of Latin. In accordance with this plan, they divide the history into nine periods, beginning with 240 B. C.; the ninth period, dating from the Renaissance, is called "Modern Latin." The treatment of each stage begins with a summary of the

social and political events of the specific era, together with an estimate of the cultural importance. They next give the main facts regarding the linguistic developments. These comprise phonological changes, morphology, syntax and vocabulary. A number of the most significant literary monuments are listed. In concluding each section, the authors have given illustrations of a hypothetical reconstruction of the language. They select a short passage from Petronius' *Satyricon* which they translate into the supposed Vulgar Latin of 400 A.D. (p. 24), the Old French of 1000 A.D. (p. 38), the later Old French of 1200 A.D. (p. 52), the Middle French of 1450 A.D. (p. 60), the early and late 16th century French of Rabelais and Montaigne (p. 77), the late 17th century (p. 99), and, finally, an 18th century version (p. 112). These reconstructions are admirably made, although scholars may disagree on some things.

The mooted question of the relation of literary Latin and spoken Latin is discussed at some length; there is reference to the sources of knowledge, and a clear account of the probable linguistic changes during the period of the Later Empire. Some statements here may, perhaps, be questioned. For example, we should prefer Brunot's explanation of the development of the group *ct* to *it* as due to Celtic influence: *lacte* > *lachte* > *lait*, where the transition from the palatal consonant to the high front vowel comes about through a lisping enunciation. We also question the assertion (p. 22) that the new future tense comes into being "perhaps as late as the 8th century." There are illustrations from St. Jerome, Augustine, and Gregory of Tours that show the combination of the infinitive with the present of *habere* or other verbs has the sense of the future. The same is true of the combination of the infinitive and the imperfect of *habere* in the sense of the modern conditional.

The authors fix the end of the Vulgar Latin period at about 700 A.D. This assumption we are not inclined to admit. Latin remained reasonably consistent throughout the Empire until the fall of Rome in 476 A.D. The dissolution of political unity then released the restraints and the popular speech moved rapidly toward a differentiation into the various Romance languages, partly with Latin and German, as well as Romance speech. This can have and dialects. Brunot cites a document which states that a certain bishop of the second half of the seventh century was given his post because of his familiarity with Latin and German, as well as Romance speech. This can have and dialects. Brunot cites a document which states that a certain bishop of the second half of the seventh century was given his post because of his familiarity with Latin and German, as well as Romance speech. This can have and dialects.

The period from 700 A.D. to 1000 A.D. is classified as "Low Romance or Pre-Literary French." We should much prefer to regard the sixth, seventh, and eighth centuries as the time of the rapid transformation of Vulgar Latin into Romance, and the period 800 A.D. to 1200 A.D. as Old French. Certainly we cannot call the tenth and eleventh centuries exactly "pre-literary" when such monuments as the *Cantilène de Sainte Eulalie*, the *St. Alexis* and the *St. Léger* date from this period. We grant that the "literary" value is extremely scant, yet they are undeniably written documents.

Beginning with 1515, the chapters deal with successive centuries. The treatment of the Renaissance period (Chapter VI) contains an amazing amount of well-chosen detail, particularly the account of accents and punctuation (pp. 71-73). The same is true of the outline of the 17th century. Illustrative of

the authors' skill in summarizing briefly a large movement is their characterization of the results of Malherbe's work,—“a style without picturesqueness, or even poetical charm, appealing primarily to the intelligence, serving as an expository medium, the clarity and elegance of which remain for subsequent centuries to admire” (p. 82). Here and there we note statements that may be questioned; e.g., the assertion, on extremely scant evidence, that the uvular *R* begins to appear in the third quarter of the 17th century. Other scholars place this phenomenon during the 18th century. Certainly there is no suggestion of any such *R* in Molière's *Bourgeois Gentilhomme* where the *maître de philosophie* instructs M. Jourdain in the pronunciation of this sound. We believe with the late Professor Jenkins that the uvular *R* is the result of the influence of the South German pronunciation of *g* and *ch* after a back vowel, and that it began to make its appearance contemporaneously with Napoleon's campaigns in Austria shortly after the beginning of the 19th century.

The chapters on the 18th and 19th centuries deal effectively with the growth of vocabulary as due to new ideas in politics, science, industry, linguistic studies, and increased contacts with the outside world. There is a satisfactory account of romanticism, realism, the impressionists and the Parnassians and their contributions to the language in vocabulary and style. The book concludes with an instructive summary of French in the French colonies, and in various territories not under the French flag—Louisiana, Canada, Switzerland, the Channel Islands, etc., where the influence of other languages is evident. (cf. the Canadian French, “Si vous voulez me spérer un wrench pour settler le washer du sink qui s'est démanché”; or the inscription in a Swiss brasserie,

“Ob deutsch, ob welsch, c'est tout égal,  
Le même soleil scheint ueberall.”)

Finally, the authors give two very valuable Appendices: I. Table of Vaugelas' *Remarques* (pp. 143-160); II. The Report of July 31, 1900, on Simplification of Instruction in French Syntax (pp. 161-171). Both of these, especially the second, will be very helpful for any teacher.

We have long been of the opinion that the equipment of every French teacher should include a thorough course of historical grammar. Survey courses, period courses of the last three or four centuries, practice in writing and speaking the language of today are both interesting and essential; but, more than this is necessary. Repeatedly the teacher meets questions from a class as to the reasons for a multitude of things—why pronounce the *s* in *fil*s and omit the *f* in *boeuf*s, why does the preposition *d* have meanings diametrically opposed, why is *en* the only preposition used with the so-called “present participle,” what is the reason for the “pleonastic *ne*” after a verb of fearing or after a comparative, etc.? We might prolong the list indefinitely. There are always shrewd pupils who inquire into these things and the teacher should be able to satisfy curiosity. The desirability of such knowledge and the growing appreciation of the necessity of it are evidenced by the number of historical treatments that have appeared in recent years, such as Dauzat (1930), Ewert (1933), W. v. Wartburg (1937), and now this new account of Holmes and Schutz. The average student is appalled by such monumental works as those of Brunot, Nyrop, Schwan-Behrends, Meyer-Luebke. Even Luquiens' attempt

to condense the Schwan-Behrends (Yale Univ. Press, 1917) is beyond him. He is unable to read these authoritative works intelligently. Professors Holmes and Schutz, although we may disagree here and there with specific statements, have given a concise and understandable account that may be studied with advantage by any teacher. Their "History" will stimulate interest in further study and serve as a guide in interpreting the vastly more minute and technically complete works to which we have just made reference above. And the value of their account is greatly enhanced by the good bibliographies appended to the various chapters. The works cited have been picked with great care and discrimination, and constitute a reliable apparatus.

H. R. BRUSH

*University of California at Los Angeles*

---

*History of French Literature.* By Nitze and Dargan. (New York, Henry Holt and Co. 1938. 3rd Edition, 852 pages, \$4.00.)

Since this work was first published in 1922, the Nitze and Dargan History has been held in high esteem by both the professional and the lay reader; it still maintains first place in the ranks of American publications on the vast subject of the history of the literature of France.

The aim and purpose of the authors, both members of the faculty of the University of Chicago, cannot be expressed better than they have done in their preface: "The present *History of French Literature* . . . does not aim to be exhaustive. It is divided into three parts: Medieval, Renaissance, and Modern; . . . thus our aim has been to give a connected account of the 'main currents' of French literature from the earliest times down to the present day." The authors divide the task between them: Professor Nitze treats the Middle Ages, the Renaissance, and the seventeenth century; Professor Dargan starts with the eighteenth century and carries the survey down to the contemporary period.

The true spirit of a literature cannot be appreciated fully without a knowledge of the character of the people producing it, the social, political, and historical background to it, thus Professors Nitze and Dargan begin their volume with an introduction entitled *The Spirit of French Letters*. In this chapter they point out that French literature is essentially social, and that the form and style assume as great a part as the content "owing to the cult of antiquity" since the sixteenth century. In addition to this very enlightening Introduction, each of the periods as they are taken up is prefaced by a concise but complete treatment of the society of the epoch. The literature thus becomes for them a manifestation of the character of its producers. Literary inspiration and production are not something taken from the air, but spring rather from roots firmly imbedded in the people themselves.

By breaking away from the traditional and sacro-sanct custom of dividing French literature into the Middle Ages, the Renaissance, the Golden Age, the eighteenth century, the nineteenth century and presenting French literature in only three divisions, Professors Nitze and Dargan do something original and very useful. They show the Middle Ages as a unit beginning with Charlemagne and ending with Communes—the age of heroism and chivalry and lyric poetry,



the age of the "Christianization of culture, with its emphasis on man's sinful nature—the redemption of which is considered essential; the feudalization of society and the rise of chivalry as a new social order; and finally the growth of city life under the control of a bourgeois class."

By 1494, the date of the expedition of Charles VIII into Italy, this society had bloomed and was fading, and a new blossom was coming to life—the Renaissance. Renaissance means "rebirth," and the rebirth was that of humanity itself aroused to a new sense of its own powers, new opportunities and new concepts of the physical universe. But the Renaissance has also another side, in the revival of the art and literature of the ancients. This period extends on through to the early days of the eighteenth century—to the rise of the Moderns of the famous Quarrel of the Ancients and the Moderns. The sixteenth century rummaged around and brought a heterogeneous mass of bargains to the top of the pile, and the seventeenth century sorted them and put them in order—brought perfection in style and expression out of a chaotic jumble of words and ideas. The eighteenth century shows the conflict of the old and the new—the elegance of the new changing Bourbon ideas versus the principles of modern progressivism and humanitarianism. The new conquers and comes to its apogee in the Romantic period. To these authors a century does not necessarily make an epoch or a movement. Everything grows, flowers and fades, but all the time new and different plants—hybrids are forming, which follow the same evolutionary process.

Though they present something new, Professors Nitze and Dargan have not overlooked the importance of the exactness of their studies. Theirs is the work of live "savants" and contains a vast amount of information on general conditions and on individual authors. They have consulted the best, latest and most authoritative works on all phases of French literature. They have selected the best of it, distilled it thoroughly and produced its essence in a comparatively few pages. This does not mean that they have let themselves and their own learned and worthy opinions be blotted out. On the contrary, one frequently finds them giving their own personal conclusions, derived from careful reflection and sound judgment.

These general remarks apply to the old editions as well as to this new one. However, the present edition has many changes. The same plan and general principles are here, but much has been added and some has been deleted—the greatest changes being made, of course, in the discussion of our contemporaries. Some enlightening footnotes are provided throughout the volume.

The second part, the one written by Professor Dargan, shows greater originality. This is due, especially as he approaches the present day, to the fact that there is much more room for personal judgment in the works after the seventeenth century. The literature is no longer held in by dogmatic rules; the authors put more of themselves into their works and we are allowed more freedom in judgment of them. As Professor Dargan approaches the nineteenth century, he varies the ordinary procedure and groups together Rousseau, Bernardin de Saint-Pierre, Mme de Staël, Benjamin Constant and Chateaubriand in Book V, as the pre-romantic group. Then he takes up Romanticism and Romantic writers. We are not wholly in accord with Professor Dargan's



treatment here. He has given a page to the influence of the Germans on French Romanticism and scarcely mentions the influence of Shakespeare on the movement. This influence started before any German influences, even before Ossian, and continued long after these other influences had started to wane and disappear. Shakespeare remained a source of constant inspiration. Some of the others exerted a stronger influence, but did so only for a comparatively short time. Byron, it seems to us, is given too much of a place in the movement, when he is called "the most important foreign influence on French Romanticism. . . . For French imitators, he stood as the representation of Satanic revolt, of grandiose nature, of the Orient, of passion ending in cynicism." It is true that Byron did influence the Romanticists in many ways, and particularly in the field of lyric poetry, but we may ask, what about Shakespeare and Schiller and the theatre? Scott and the historical novel? Ann Radcliffe and the "horror novel"? et al.

Professor Dargan's definition of Romanticism as "primarily a revolt against the outworn principles of neo-classicism, as exemplified by the poetasters and dramatists of eighteenth century and the beginning of the nineteenth" does not exactly conform to the general theory of the gradual development in thought and literature as exemplified in their plans for the presentation of a new history of French literature. He calls Romanticism a revolt, but skips over the Revolution with which it is usually tied up. Since he does divorce Romanticism from the Revolution, which we feel is the correct attitude to take, he should say, instead of calling the former a revolt, that it was the emergence of new ideas and ideals and their triumph over the outworn principles of neo-classicism.

When we turn to the modern and contemporary periods we find many corrections in dates and quotations and a wealth of new material. As an example of one kind of correction on page 722, Professor Dargan changes a quotation from "'Certaine beauté' says Jules Lemaître" to "'Certain beauté,' Barrès once declared." Many inaccuracies of that type are changed into accurate statements. The section on Gourmont has been entirely rewritten and increased in length twofold. In fact the *Epilogue; The Twentieth Century*, has been almost entirely rewritten. A whole new section on Post-War tendencies extending from page 769 to page 799 has been added. Rolland, the feminine novelists, etc., have all been reviewed again and treated in the light of more recent criticism. They have been given a place more commensurate with their real position in the literary world.

In general, the bibliography given at the end of the volume is adequate but in no sense of the word exhaustive. For works most likely to interest the general reader it is fairly inclusive; the specialist will find many omissions and some choices are injudicious. For instance, in the bibliography for Stendahl two of the most important biographies, Chuquet, *Stendhal-Beyle* and Arbelet, *La Jeunesse de Stendhal* are omitted and a very untrustworthy volume, J. Méliá, *La Vie amoureuse de Stendhal* is included. However, such errors of omission and commission do not vitiate the real value of the bibliography as a whole. Some titles of doubtful value have been deleted and all important works done since 1927 are included in this third edition.

For the general reader who wants a good appreciation of French literature undoubtedly the book will serve the purpose better than any other. For the

student preparing for an examination, this history will serve as an adequate background to have when facing the court of examiners. For students going on with further studies, it will serve as a basis on which to build and complete a well rounded knowledge of French literature.

MYRON I. BARKER

*University of California at Los Angeles*

\* \* \*

*Le Mot Juste, A Dictionary of English and French Homonyms.* By Lewis C. Harmer. New York, E. P. Dutton Co., Inc., 1938. (Revised from J. G. Anderson's Original Edition. IX—255 pages. \$1.95.)

*Le Mot Juste*, as the author says, is not intended to be a complete dictionary of French and English terms of all kinds, but, as the subtitle suggests, it deals only with words which in the two languages resemble each other in spelling or in pronunciation. Frequently much confusion results from such similarity because the real connotations of the words are quite different. This volume attempts to show wherein that difference lies. It is not perfect in detail and the author admits he has fallen short in the attainment of all of his aims and principles. However, this does not detract from the actual usefulness of the volume, as it is presented to us. To determine all the values of any given word takes endless reading, and that takes equally endless time and care.

To ascertain the exact use of English and French homonyms, the author has kept constantly before him the *Oxford English Dictionary*, Webster's *New International Dictionary*, Littré, Hatzfeld and Darmsteter, *Dictionnaire de l'Académie* and the *Larousse du XXe siècle*. As he tells us, he wishes to be practical and up-to-date; all words must be treated with equal care, definitions must be clear, and "where the mere giving of the French or English equivalent of a word does not seem an adequate guide to its use, illustrative examples taken from modern authors or from one or another of the dictionaries should be cited and, if necessary, translated."

He has changed and brought up to date many of the words given in the original edition; for example, he explains in his Preface that ". . . the article on *Congrégation* has been slightly altered. The reviser felt that '(religion) *congrégation*, (*réunion des*) *fidèles, paroissiens*' was by no means an adequate explanation. Surely a congregation in a church could be classed as '(religion)'; yet *congrégation* cannot be used to translate it. The new article, therefore, removes any ambiguity by appearing as follows: '(religious community) *congrégation*; (body assembled for religious worship) (*réunion des*) *fidèles, paroissiens*.'

Many words in the two languages are spelled exactly alike, or so nearly alike that only one or two letters are changed, as, for example, the English word *parent* and the French word *parent* or *sensibility* and *sensibilité*. Simply

because they are similar in spelling is no reason to believe that they are totally similar in meaning. In fact, words in each language have certain shades of meaning that make it impossible to translate the exact thought every time merely by using the words that look or sound alike. If the reader is a language student, he will well know into what foolish or serious situations he can fall by using words he thinks are right just because they look alike. Distinguishing one from another is the purpose of this book, and by using it, one can avoid many pitfalls. Students, and particularly translators and teachers, can make excellent use of it and should have a copy on hand to help clear up many of the mysteries attached to careful and exact translation from English to French and vice versa. It is also useful to have on hand as a means of finding the answers to many puzzling questions asked in a classroom.

A few quotations illustrating the subject matter will show the worth of such a volume as *Le Mot Juste*:

Attain—atteindre—acquérir, obtenir (knowledge, etc.).

Atteindre—attain—strike, hit (lit. and fig.), reach, overtake.

Disrobe—(se) deshabiller, (se) dévêtir; (fig.) dépouiller (trees, etc.).

Dérober—to rob; hide, conceal; (reflex.) hide, disappear; become weak  
[ses jambes se débent sous lui, his legs gave way].

Grief—chagrin, douleur; remords, regret. Come to g.—Finir, tourner, mal; avoir un accident, avoir des malheurs [faire de mauvaises affaires].

Grief—grievance; (law) (pl.) statement of grounds of an appeal.

Prevention—empêchement, obstacle; mesures préventives (med.); p. is better than cure—mieux vaut prévenir que guérir; Society for the P. of Cruelty to Animals—Société Protectrice des Animaux.

Prévention—(legal) imprisonment on suspicion; prejudice, bias, prepossession.

Sensible—(that can be perceived) perceptible, sensible, appréciable; (aware-s. of) qui n'ignore pas, qui a conscience de, qui a le sentiment de, reconnaissant de; (of good sense, etc.) sense, raisonnable.

Sensible—impressionable, sensitive (to), affected (by); material (world); tangible, palpable; (acting on the feelings), acute, sharp, tender.

MYRON I. BARKER

University of California at Los Angeles

## TEXT BOOKS

### FRENCH

*Grammaire Simple et Lectures Faciles.* By Peter Sammartino and Roy E. Mosher. (Harper & Brothers. IX—422 pp.)

This new textbook is destined for first year high school French and aims to present "a program of language work that is *attainable, pleasurable, and useful.*" It is based on the direct method. Translation from English into French has been relegated to an Appendix, to be used at the discretion of the teacher.

This book is divided into 42 lessons, with a general review every five lessons. Each lesson consists of a vocabulary, reading selection or selections, grammar deductively presented, questions based on the selection, and numerous carefully prepared exercises. The procedure used in the informal presentation of grammar may prove a bit confusing at first for the student unless the teacher provides the necessary explanations before assigning any work.

The material is presented in "digestible doses," but omits some grammar which the reviewer considers essential, as, for example, the future of regular verbs. The students are given the present, the imperfect, the past indefinite tenses, and the imperative. The vocabulary is carefully selected. English cognates having the same meaning in French are not included in the vocabulary, and the student is invited to "guess intelligently." The authors are to be commended for the detailed explanations and numerous examples of French words most frequently used in English.

While such regular verbs as *commencer à* and *manger* are included, no mention is made of the orthographical changes. In spite of some excellent lessons, the organization has a few weaknesses. The present tense of *être* is not given until Lesson 8, yet one exercise in Lesson 6 calls for this knowledge. Again, *qu'est-ce que* occurs in Lesson 14, but attention is first called to this expression in Lesson 37. The teacher should consequently be careful to supplement such lessons with the necessary information. Phonetics and pronunciation are to be introduced by the teacher, since they are completely ignored.

The reading selections are well chosen and provide interesting material for oral drill and written themes.

Cultural material has been carefully selected and exceedingly well incorporated. There are 14 passages in English dealing with history, economics and the fine arts. The chapter on "Language development" deserves special mention. The illustrations are good and most appropriate. Masterpieces of great artists have been reproduced in the chapter on "French Painters." There are, however, some details which do not coincide with the reviewer's experience in French *Lycées* and *Collèges*. Unless the system has changed since 1934, failure in one subject does not necessarily mean failure in the Baccalauréat, since the average of all the grades is the determining factor. Also, from our contact with such institutions, French students do know what final examinations are, since these are the bases for promotion at the end of the year. These are, however, minor points.

The most popular French songs (14 in all), such as "Alouette," "Ma Normandie," have been included, with music and complete words. The vocabulary takes care of new words. Historical songs, such as "La Marseillaise" and "Partant pour la Syrie," are preceded by the story of their origin.

On the whole, this is a text eminently suited to the needs of high school pupils.

HELEN A. STUPNIKER

University of California at Los Angeles

\* \* \*

*Prose and Verse Selections from Sixteenth Century French Authors.* By W. Hugo Evans and J. D. Jones. (New York, F. S. Crofts & Co., 1938.)

The editors of this anthology are Englishmen whose aim is to present to English university students an introduction to sixteenth-century French literature. As is the case with every anthology, only extracts from the prose writers can be given, and the compilers hope that these extracts will encourage students to turn to critical editions of the authors represented. They have intentionally omitted the drama, because it was felt that the drama could not be adequately represented in a book of this length.

The original spelling in these selections has been kept, although abbreviations have been resolved and a distinction has been made between *i* and *j* and *u* and *o*. The notes are in a large measure suggestions for translation or for transposition into Modern French, and deal more with difficulties of vocabulary and syntax than with personalities and events. There is also a short glossary of archaic words or those which have changed their meaning.

The introduction is an excellent presentation of the various trends of thought throughout the century. On page 16 of the introduction, the editors have included a misconception common to many students respecting the literary quarrel following the publication of the *Deffense and Illustration de la Langue Francaise*. They state that "to this manifesto came a reply, the *Quintil Horatian* (1554) by Charles Fontaine." The opinion that Charles Fontaine wrote the *Quintil Horatian* was held for some time, but, in reality, Barthélemy Anneau, a professor at Lyon, was the one who wrote it in the year 1550, not in the year 1554.

Every compiler of an anthology of a particular century is confronted with difficulties of selection of material. Most material must necessarily be only a repetition of that chosen by previous compilers, because an anthology must not only be representative of the great writers, but it must also include the best of their writings. And the selections must, perforce, be limited. Drs. Evans and Jones have in general chosen poems and prose extracts presented previously by other compilers. In the cases of DuBellay and Ronsard, however, they have added extensively to the number of poems usually given. They have included an elegy and several sonnets of Louise Labé, an author who is often omitted in anthologies, and they have omitted Baïf, Du Bartas, and Desportes, who are generally included. These poets, however, are not among the first

rank, and the choice of inclusion or exclusion depends upon the judgment of the compiler.

This anthology ought to fulfill the hopes of the compilers, since it is more than adequate in its presentation of the writings of the main literary figures of the sixteenth century.

CLINTON C. HUMISTON

*University of California at Los Angeles*

\* \* \*

*La Petite Princesse.* By Gréville. Edited by Aimée McKenzie. D. Appleton Century, New York, 1938. \$1.35. (xiii + 141 pp.)

This novel, designed to be read by second year French students, depicts the life of a Russian Prince and Princess and their two daughters who have come to live on the French Riviera. The plot deals mainly with the plans of the parents to provide their children with suitable husbands, and the thwarting of these plans, all in the interest of true love, by the younger daughter, whose adeptness at intrigue would do credit to a Machiavelli. *La petite princesse*, as she is called, after arranging for the matrimonial future of her elder sister, is enabled by the sudden loss of her inheritance to achieve her own heart's desire: marriage with a poor young chemist, who was previously prevented from asking her hand by the disparity of their fortunes.

A typical popular work of the late nineteenth century, the book has about it a sort of fairy-tale flavor of unreality which may not in all respects appeal to our not too naïve younger generation. However, it is simply and clearly written, and is enlivened by a series of amusing incidents (such as the singeing of the Prince's whiskers in an unsuccessful chemical experiment) which add a good deal of zest.

The notes seem entirely adequate to answer possible questions on the text, but it might be suggested that since they are relatively few in number, they might better be placed at the foot of each page than grouped together at the back of the book. We do not wish to be unduly cynical about the carelessness of our students, but experience teaches us that notes so placed are much more likely to be read.

More careful proof-reading would have prevented such errors as "*Beside* her own language she already knew Latin, English, etc." (introduction, p. ix), and such odd figures as "The most attractive feature of the book is the delineation of the *figures* of the two young girls . . ."

AUDREY HAND

*University of California at Los Angeles*

\* \* \*

*French Operatic Readings.* Edited by G. T. Wilkinson. (New York, Oxford University Press, 1938. 508 pp. \$2.50.)

In the collection of the *Oxford Library of French Texts*, under the editorship of Professor H. C. Lancaster, Oxford University Press offers an attractive volume, compiled and edited by G. T. Wilkinson, of five celebrated works which have inspired one or more of the musical world's best known operas.



Professor Wilkinson has taken his texts from "different literary genres" and different epochs in French literature. Thus he has bound into an interesting collection a novel, a comedy, a novelette, a melodrama, and a tale, material whose choice justifies itself by "its unquestionable claim to the characterization, great literature . . . by its intrinsic merit, by its variety, and by its high degree of readability." With the latter quality in mind, it is not surprising to find that this choice comprises l'Abbé Prévost's *Histoire de Manon Lescaut*, Beaumarchais' *Le Barbier de Séville*, Mérimée's *Carmen*, Victor Hugo's *Le Roi S'Amuse*, and Anatole France's *Le Jongleur de Notre Dame*. Professor Wilkinson has introduced each work, presented in the above chronological order, by a short historical sketch of the opera inspired by the text. He gives therein brief factual information about its composer, its librettist, its presentations, and its *artistes*. All the texts are reproduced in their entirety except that of *Manon Lescaut*, which has been abridged most judiciously. The editor has written a résumé in English of the part deleted in each chapter of the story, and has so deftly blended it with the text that the reader senses no break in its continuity nor any lessening of its emotional qualities. The rapid reader will appreciate the placing of the copious notes at the bottom of each page. In fact, the presentation of the material, considered as a whole, shows that the compiler has had reading for comprehension as his foremost aim. For this purpose the editing is admirable.

*French Operatic Readings* continues the list of Professor Wilkinson's publications distinguished for their sound scholarship. The editor has been most painstaking in his effort to do an excellent piece of work. He has carefully noted and identified Biblical references (p. 424, n. 4; p. 426, n. 12, 13), literary references (p. 148, n. 22; p. 301, n. 37; p. 423, n. 2), historical characters (p. 148, n. 22; p. 294, n. 21; p. 303, n. 43; p. 306, n. 48), and mythological allusions (p. 148, n. 24); he has explained with clarity grammatical constructions (p. 38, n. 8; p. 56, n. 4; p. 64, n. 34; p. 164, n. 12; p. 174, n. 63; p. 258, n. 63; p. 311, n. 63), and has given an excellent note on versification (p. 288, n. 3). A most significant contribution is his interpretation of idiomatic expressions; he has infused new life into such time-worn expressions as *Mon Dieu!* (p. 145, n. 10), *Bah!* (p. 236, n. 17), and *Que Diable!* (p. 152, n. 42; p. 299, n. 32), and for the other expressions he has given a "moral" translation rather than the literal or idiomatic one (p. 38, n. 8; p. 53, n. 5; p. 45, n. 2; p. 61, n. 27; p. 147, n. 18; p. 299, n. 33; p. 263, n. 91; p. 271, n. 115; p. 272, n. 120; p. 275, n. 137). However, it is surprising to find that no note has been made of the following: *mettre un genou en terre*, p. 146; *conter fleurettes*, p. 254; *je vous en réponds*, p. 258; *planter les choux*, p. 275. The vocabulary is adequate but not complete; for instance, the words *chamois*, *cheveux*, *conjecture*, *constance*, *freluquet*, *indigence*, *proscription*, and *queue* have been omitted; on the other hand, words in a foreign language other than French have been translated. Two *coquilles* have slipped into the book; one in the vocabulary; the word *soutanelle* is written *soutanille*, and the other, in the text (p. 244): the word *gars* is written *gas*. But these *petites fautes* are so minor that they in no way impair the quality of the work nor mar its scholarship, and certainly do not detract from the general impression of the reader that *French Operatic Readings* is a noteworthy book.

Professor Wilkinson is likewise to be complimented on the title he has chosen and for his endeavor to recall the relationship between music and literature. The notices relating to the operas before each text give unity to the book and save it from becoming the usual collection of *morceaux choisis*. They also afford an instructor the opportunity of making the most of that "correspondance" (to borrow the term from Baudelaire) mentioned above, by a comparative study of the text and libretto with the aid of recordings. In this way, *French Operatic Readings* will be most appreciated by the progressive teacher in his efforts to align his teaching of French with general cultural objectives.

L. GARDNER MILLER

University of California at Los Angeles

\* \* \*

# GERMAN

*Basic German*. By Paul Holroyd Curts. (Prentice-Hall, Inc., 1938. XV + 128 pp.)

*Basic German* is a very brief and concise grammar which gives the student an introduction to the very basic elements of German. It avoids too much detail and in many cases carries the desire to avoid nuances to the point where much of that which seems essential is omitted. Brevity in explanation is often confusing. The following instances will serve as illustrations.

1. In lesson V:  $o > \ddot{o}$ ,  $a > \ddot{a}$  in the present tense, second and third persons. Here no mention is made of *kommen* and *schaffen*, both very common verbs. The rule about the vowel change  $e > i$  or *ie* is sketchy and unclear. No statement is made concerning the fact that short *e* always changes to short *i*.

2. In lesson VII the possessive adjective forms are given without any explanation as to their ending agreement in gender, number, and case with the noun modified, and form-agreement with the possessor.

3. In lesson VIII the statement is made that *t* or *et* is added to form the imperfect, but nothing is said as to when each is required. An example of each instance is given in the exercise, but it is usually difficult for a student to make a deduction from one example.

4. In lesson X the separable and inseparable prefixes are treated with only six verbs as illustration.

5. In the treatment of the *dies*-words no mention is made of how to use the forms when no noun is given; for example, *this one*, *which one*, etc.

6. The modal auxiliaries are very cursorily treated and many very common expressions such as *möchte gern*, etc., are omitted.

7. The subjunctive is well presented for a student who already knows about the essentials of it, but facts follow too rapidly upon one another for the beginner.

In the arrangement of the book, Mr. Curts has used the grammar method. The principles are given first, and then the exercises in which they are used. The book has twenty-five lessons; practice exercises are given after each

lesson. Pages 77-83 are devoted to additional German exercises, and pages 84-91 to English exercises. The appendix, pages 93-107, has a good list of strong verbs. The vocabulary is well done; it gives the genitive singular and the nominative plural of all nouns, the principal parts of strong verbs, and the auxiliary of all verbs conjugated with *sein*. The numbering of all articles in the book is very helpful to the teacher who wishes to use them in correcting papers. The vocabulary is well chosen; words are often repeated, and not too many words are introduced. The introduction states that the vocabulary has been limited to five hundred words.

EDITH A. SCHULZ

*University of California at Los Angeles*

\* \* \*

*Einführung in die Chemie.* By Paul Holroyd Curts. (New York, Henry Holt & Co., 1938. XIV + 209 pp. \$1.50.)

As the editor states in his preface to this up-to-date book, it presents a brief comprehensive introduction to chemistry in contrast to most other scientific German readers containing a series of varied and largely disconnected articles. The advantage of this arrangement is that it not only leads the student gradually step by step from easy to more difficult chemical German, but offers him at the same time an excellent review of elementary chemistry. This should prove of value also to advanced students in this field, and even to German instructors who are not especially trained in chemistry.

On the other hand, the reviewer feels that the style of the book, in spite of becoming somewhat more difficult at the end, does not contain enough of the complicated German constructions which are still to be found in many scientific books in Germany, although the German style of recent years fortunately has been simplified in many ways.

The text has been very well edited and seems to be unusually free from typographical errors. One mistake is the spelling of the word *Nitriden* for *Nitriten* on p. 60, l. 31.

The text throughout the whole book is supplied for ready reference with excellent footnotes which explain various passages and certain difficulties of the chemical readings.

The vocabulary, which "contains much of the material usually included in notes," seems to be very complete, instructive, and full of valuable information.

On account of so many good features of this reader, it can be said that it is among the best in its field. It deserves wide use among students in second year high school and first year college classes.

PHILIP R. PETSCH

*University of California at Los Angeles*

\* \* \*

#### ITALIAN

*Introduction to the Reading of Italian.* By G. T. Wilkinson. (Wycliff and Co., 1938. lvi + 47 pp. \$0.50.)

This little grammar-reader is meant for those students who wish some

acquaintance with Italian, but who do not have the time to undertake a regular course of three or more hours a week throughout the year; and also, as a one-hour review, for those students who have had one semester of beginning Italian. It contains an excellent introduction on pronunciation; a brief explanation of the essentials of grammar; the first chapter of Matilde Serao's *La mano tagliata*, and a vocabulary. The reading material is so arranged that the various tenses are introduced at regular intervals. The most common irregular verbs are confined to the last few pages. The vocabulary is quite accurate, except in one instance: among the forms of the verb *sparire* the author lists *spaiò, spari, spaiòno, sparso*; obviously, he should have given preference to *sparisco, sparisce, spariscono, sparito*.

This brief review text may be used, along with other readers, in a class for students desiring merely a reading knowledge of Italian.

\* \* \*

*La mano tagliata*. By Matilde Serao. Edited with pronunciation, notes, and vocabulary by G. T. Wilkinson. (Wycil and Co., 1938. xv + 304 pp.)

Thanks are due Professor Wilkinson for editing in text-book form this breath-taking novel of the noted Neapolitan author and journalist who died in 1927. It is the story of a rich gentleman, Roberto Alimena, who, to solve the mystery of a bejeweled hand which he finds in a box, goes through many thrilling adventures. Because of the nature of its contents, and because of the clear, straightforward style of Matilde Serao, this reader should prove both interesting and profitable to the student.

The editor has done several noteworthy things: he has prefaced the text by a brief summary of Italian sounds; he has so simplified the first chapter as to provide short sentences in the present tense; he has introduced the other tenses gradually; and finally, by using the same system of accent marks commonly employed in Italian dictionaries, he has facilitated the pronunciation of every word in the story. Concerning the vocabulary, it should be noted that "all the words and forms appearing in the first chapter are listed separately," and that "all irregular verb forms employed in the remaining chapters are referred to the appropriate infinitive, under which irregularities of conjugation are listed."

Some teachers will undoubtedly regret the lack of exercises and of questions in Italian, but it must not be forgotten that the primary aim of this book is to help the student acquire a good pronunciation and a certain degree of *disinvoltura*.

*La mano tagliata* may be read with equal profit and pleasure by elementary and intermediate classes. It is regrettable that this attractive edition should be marred by a few typographical errors.

\* \* \*

*Racconti in prosa e in versi*. By Odoardo Favenza. (Wycil and Co., 1938. xi + 112 pp. Illustrated. \$0.50.)

This *Italian Reader* consists of sixteen short stories and thirty-seven poems, all written by the author. The last twenty-two pages are occupied by the usual vocabulary. Such a work belongs to the *Index Librorum Prohibitorum*. The author wished to "break monotony and make the study of Italian more

interesting," but he seems to have failed; if anything, he has broken more than once the laws of Italian grammar and prosody. Nor is the vocabulary adequate; it does not explain one single idiom, and it even contains erroneous explanations; for example, we are told that *Lorenzino de' Medici* was the "greatest art patron of the Renaissance!" In addition we find poor pronunciation and capitalization, a faulty arrangement of the Table of Contents, and a large number of misprints.

CHARLES SPERONI

University of California at Los Angeles

\* \* \*

### SPANISH

*Spanish in Review.* By Robert K. Spaulding and Irving A. Leonard. (Henry Holt and Company, 1938. Introductory Chapter; 280 pages Text; 21 pages Appendices; The Spanish Verb and List of Certain Common Prepositional Phrases; XIX pages Spanish-English Vocabulary; XIV English-Spanish Vocabulary; VI pages Index. (\$1.60.)

According to the authors the book provides material for the reworking and consolidation of the essentials as needed by second- or third-year students. There is sufficient new material for profitable use by students who have the elementary facts well in mind. One of Pedro Antonio de Alarcón's *Narraciones inverosímiles*, *La mujer alta*, has been adapted to the purpose of the authors in serial form. This is a happy selection of reading material. The book can be used as sole text or with accompanying reading material, for a whole year or for one semester. The selection *La mujer alta* lends opportunities for cultural studies of Spanish life. This related material, even in the English-to-Spanish sentences, is a decided advantage. The drill on grammatical material can be done orally. The *Cuestionario*, based on the reading text, will encourage a student to *talk* the language. The wealth of idiomatic material and the opportunity of using it make it a very satisfactory text.

Appendix I gives the Spanish verb in a very usable and compact paradigm. The reviewer has successfully used the paradigm of orthographic-changing verbs for many years and was surprised to see it in a text for the first time. It would be a help to all teachers of Spanish to use this paradigm. All kinds of verbs are included in the chart. Such summaries made of the collected material under certain topics throughout the text, if repeated in the Appendix, would be of great help to teacher and pupil.

In the selection of the material the authors have sought to enable the student to distinguish between what is essential for active use and what "is desirable merely for an added appreciation of the language." Many forms are given as examples, even in bold type, and followed with the remark that such an expression is "considered incorrect." Students are apt to remember seeing these examples without being conscious of the fact that it is "incorrect": page 56, translating direct object *le* as "it," masculine; page 60, note 1, *tratáronse*; page 257, *que*, translated as "whom," is not illustrated as an object of a verb referring to a person in examples given in Bello-Cuervo: *Gramática Castellana* (Roger y Chernoviz, Paris, 1918); again, page 259, would not a *quienes*, even in conversational style, have been better?



The following questions and suggestions are submitted for your consideration. Page 15, we find "*haber* + inf. = to be necessary to + infinitive." The illustration above gives the *que* as part of the idiomatic expression. On the same page is "*haber de* + inf. = to be to + meaning of the verb in infinitive, etc." Yet on page 83, "Present tense of *acabar* + *de* + inf. usually = have just + meaning of infinitive." Could a pupil adapt this form for an expression as "I have just to say the word and he obeys?" "Meaning of infinitive" is used generally in examples of "Idiomatic Material." Page 61, in Summary of Positions of Pronoun Objects a reference to 47D could have been included. Page 71, could have included an explanation of the feminine article by indicating that *hora* or *horas* is understood just as *minutos* is. Note 1 on page 103 could be given here as a reference. Would not the history of the *y* in the form *hay* be of interest to pupils and give them the reason of the direct object form following the word? Since we are giving two forms of the verb *pensar* on page 95, why not include its use with an infinitive to express "to intend —ing?" The verb review in Chapter XI might have been the formation of the subjunctive as based on the indicative forms.

From the viewpoint of a teacher of beginning Spanish, the selection on page 128, *¿No es verdad?* with its translation is a poor choice, as it is difficult to make pupils realize that the phrase is the equivalent of English helping verbs, repeated for assurance of the fact: "John is here. Isn't he?" In connection with this viewpoint on page 54, *Soy yo* translated by "It is me, or I" adds a difficulty presented by the Spanish *Soy* being the equivalent of "It is" in this sentence.

Chapter XI on page 123 presents a temptation to offer a suggestion. To say that a subjunctive expresses a command has brought difficulties in the presentation of the fundamental idea of the subjunctive mood. Five forms that express positive command can be given: *habla, hable Vd., hablemos, hablad, hablen Vds.* Learning these five forms as positive imperatives to which the conjunctive pronouns are appended, the pupil is less confused in the rules of the position of pronouns. The negative imperative is presented as a subjunctive subordinate clause dependent upon a verb of commanding understood.

Each lesson presents one topic with extensive drill. The grammar principles and the examples alone would make a very good pocket manual for every teacher whose aim is a mastery of Spanish and not a mere reading ability and recognition of the language. Besides being an excellent classroom text, every teacher will get new inspiration in the preparation of the presentation of grammar to his class.

SYLVIA VOLLMER FORD

Dorsey High School

• • •

*¡Vamos a Leer!* By Sturgis E. Leavitt and Sterling A. Stoudemire. (Henry Holt and Co., 1938. xi + 237 + lviii pp. \$1.36.)

*¡Vamos a Leer!* may be ranked as among the best of early readers. The organization of the material, which is in three sections, is original and

unusually helpful. Part I consists of a group of suggestions for the acquiring of reading ease and ability; after each section, a group of exercises on the topic discussed is given for practice. The topics presented are: Vocabulary (Similarities); Cognates; The Verb (Voice, Mode, Tense); The Verb (Person and Number); Idioms; Word Order; and The Use of the Dictionary.

Part II consists of five lessons on Spain (geography, language, and history), Christopher Columbus, and Spanish America. The plan of each lesson includes a paragraph in English on the subject-matter of the text; Reading Aids, of which there are numerous examples in the reading material, and the text itself.

Part III is made up of thirteen rewritings of stories and novels of the XIXth century writers and the complete version of *El Sombrero de Tres Picos*. Each of these is preceded by a commentary on the life and literary accomplishments of the author, and by reading helps which furnish examples of grammatical constructions and idioms to be found in the text. It is supposed that, on finishing the thirteen stories, the student has learned the principles of grammar and has become acquainted with the dictionary; notes are not given on *El Sombrero de Tres Picos*.

Lessons I through XXV include the first 2,000 words in Buchanan's Word List; this number is raised to 3,000 in the full length novel.

*¡Vamos a Leer!* may be correlated with the average beginning grammar, whether used with adolescent or adult students. The material is in no sense forced or stilted.

LUCY ANN NEBLETT

*University of California at Los Angeles*

• • •

*Tertulias Españolas*. By José Robles. Exercises and vocabulary by William H. Shoemaker. (F. S. Crofts, New York, 1938. IX + 107 pp. + vocabulary 35 pp.)

*Tertulias Españolas* was written by Professor Robles, with the exception of the exercises and vocabulary. He had intended to complete this in Spain, where he had gone for more material. Due to the civil war and his tragic disappearance in Spain, his manuscript was taken over and prepared for print by Professor William Shoemaker of Princeton University.

The book is divided into twenty chapters or conversations, each one based on some phase of Spanish life—politics, commerce, geography, history, industry, the arts, sports, hobbies, food. Interest is kept by having the entire book written in conversational form among several friends who always meet in the same café to discuss, agree, and disagree on whatever topic is brought up. It holds interest because the subjects chosen are those about which everyone has always wanted to know. Definitely important material is brought to the reader's mind and notice. The places, names, and subjects mentioned make it possible to tie in outside reports as a part of regular class work. In that way, there is a definite relationship between the student's grammar study and his cultural material. Each chapter is followed by two exercises, a *cuestionario* and a *traducción*, both based on the chapter. No additional vocabulary is needed

other than that in the lesson, and for that reason an English-Spanish vocabulary at the end of the book has been omitted.

The book is very suitable and should increase the interest of students in second year Spanish.

CORA CATHERINE CIRINO

*San Bernardino High School*

\* \* \*

*Spanish Grammar.* By Iver N. Nelson, University of California, Davis. (Harper and Brothers, 1938. v pp. preface; 8 pp. introduction; 217 pp. text; 54 pp. appendices; 20 pp. vocabularies; 5 pp. index. \$1.60.)

In the preface, the author states his aim "to present formally only those fundamentals of Spanish grammar which will most quickly facilitate the free movement of the language." According to him, the fundamentals are the working parts that are found in nearly every sentence.

The preface is followed by the introduction, with the usual explanation of pronunciation and rules for accent.

The text is divided into 25 sections which the author calls chapters. Each chapter aims to present as a complete unit one fundamental or group of fundamentals. Chapter I takes up gender, number, the definite and indefinite articles, and the interrogative sentence. Verbs are introduced early, the first conjugation in Chapter II and the second and third in Chapter III. *Ser* and *estar* are presented in Chapter IV, the present indicative and the rules for their use. The subjunctive is begun in Chapter XIV.

The vocabularies are long—31 words in Chapter I, and 67 in Chapter XXV. Most of the chapters, however, have between 30 and 45 words, and many are words of facile recognition.

The four exercises in each chapter are long and offer much drill. The author explains that he has tried to make provision for all methods and that the exercises do not have to be done in toto. Exercise A is for oral drill—short expressions in Spanish and in English to be translated. B is in Spanish with the directions "Read and translate." C is to be written—English into Spanish—and D consists of questions in Spanish to be answered in complete sentences. The subject material concerns the daily routine of the average student. The author says that the attempt is made to talk the language of the student.

There are eight appendices, each one taking up a topic or a group of topics. For instance, A gives all the pronouns and the three regular conjugations; B, the radical and orthographic changing verbs; C, the irregular verbs, and so on. Appendix H, in which are discussed English Verb Groups and Spanish Verb Groups, seems to me especially valuable to the teacher. Here are five pages of idioms, with short sentences illustrating their use. I fancy that a teacher just starting his career would find them a very present help.

Altogether, the book strikes me as an excellent teacher's handbook. It is a clear, compact presentation of Spanish grammar, but it has not a map or a picture and no cultural material. It has nothing to attract the high school student

and I think that even the college student, except the very serious-minded one, might find it a little drab and heavy in appearance.

The book is of convenient size, well bound, the paper easy on the eyes, and the print good.

LULU W. DRAPER

*George Washington High School*

\* \* \*

*Cartilla Mejicana.* By Arturo Torres-Rioseco and Edwin Seth Morby. (F. S. Crofts and Company, 1938.)

This is a very attractive reader, which provides not only a great deal of information about life in Mexico City, but also very entertaining and readable material about the history and customs of Mexico. A series of pictures, full of humor and typical of the customs, adds greatly to the enjoyment of the reader, because they so vividly illustrate the contents of the lessons.

There are nineteen lessons, each followed by two exercises—a *Cuestionario*, which provides for an oral review of the lesson; and a *Traducción*, which may be used for written work.

Instead of notes, the *Vocabulario* gives such information as is necessary for the explanation of proper nouns—names of cities in Mexico and important people mentioned. Irregular verb forms are included under the infinitive—something which is quite helpful in the reader type of book.

The book could be used as a supplementary text, as it is enjoyable and pleasant to read for its content alone. Those students who have an elementary knowledge of Spanish grammar should be able to do the *Cuestionario*. The *Traducción* is more difficult and would require a more thorough knowledge of grammar. It could be omitted at the discretion of the teacher.

A glance at the table of contents shows such titles as: *Restaurant, Mercado, Sanborn's, Las carpas* and *El domingo en Méjico*. This gives one an idea of the subject matter. The vocabulary is very interesting and includes many useful and typical words, not used in the ordinary reader.

*Cartilla Mejicana* is a book that will appeal to all and especially to the modern student.

EDNA M. BELL

*Venice High School*

---

*Learning Spanish.* By Hayward Keniston. (Henry Holt and Company, 1938. xix + 365 + xxxvii pp. \$1.60.)

Those acquainted with Hayward Keniston's word, idiom, and syntax lists will not be surprised to find in *Learning Spanish* a beginners' text of outstandingly practical vocabulary. This is developed constantly by excellent word study explanations and exercises designed to encourage reasoning and discourage vocabulary-thumbing in understanding new material. There are reading lessons with no new words or expressions or with only new cognates or related words, which the student is urged to try to understand without translating to English.

The reading material is interesting. The scenes and conversations are plausible and natural, such as the introductions, in Lesson X, when Sr. Fernández visits the home of his pupil Ramón, who in later chapters accompanies him to New Mexico and California to learn in a delightful way their early Spanish history. Thus the texts begin with experiences of everyday life and lead on to the part that Spaniards played in colonizing the Americas and to a "glimpse of that spirit which has made Spain unique among nations."

Pronunciation is sanely and thoroughly taught. The introductory explanations are simple and intelligible, and the wealth of drill, developing consistently far into the book, will warm any teacher's heart, for it teaches not only sounds and syllables but also breath groups and intonation to express meaning and feeling.

But, like a host who, over-anxious to acquaint his guests with Spanish fare, serves too many delicacies in one meal, the author offers the learner some rather questionable combinations. Lesson III, for example, presents the present indicative of third conjugation and of *tener*, command forms, and possessive adjectives! But usages are well taught inductively with good thought-provoking questions, followed later in the lesson by lucid explanations of all points. The copious Exercises in Expression and Practice in Forms and Usage are excellent.

GERTRUDE CAIN

*Herbert Hoover High School, Glendale*



## OFFICIAL NOTICES

### NOTICE FOR MEMBERS OF A.A.T.G.

At the time of the meeting of the Modern Language Association in New York from December 28 to 31, The New York Public Library is planning an exhibition of "Early German Works Relating to America" that should be of special interest to members of the American Association of Teachers of German. In the exhibition will be shown a selection from the Library's notable collection of Americana of the rarer or more significant works—in German, or printed in Germany—from the fifteenth to the eighteenth centuries. The exhibition will be based on the list of German Americana in the Library compiled by Dr. Paul H. Baginsky, the first installment of which will appear in an early issue of the Library's *Bulletin*.

The exhibition will be opened on December 28 in the small exhibition room (No. 112) on the first floor of the Library at Fifth Avenue and Forty-Second Street, and will remain on view through January 31, 1939. A cordial invitation is extended to all those attending the meetings of the Modern Language Association and the American Association of Teachers of German.

The opening of the exhibition will be marked by a meeting which will be held December 27, 1938, at 10:30 a.m., in Hotel Pennsylvania, New York.

The program of the meeting follows:

1. Song. "Abendfantasien eines Hessen in Amerika." (Text and music taken from the *Göttinger Almanach auf das Jahr 1780*.)
2. "California as known to the Germans before 1772." Lawrence M. Price, *University of California at Berkeley*, Berkeley, California.
3. "Neglected Cross-Currents of German-American Intellectual Relations." Henry A. Pochman, *The University of Wisconsin*, Madison, Wisconsin.
4. "Karl Heinrich Schnauffer, Baltimore Editor and Poet, 1854." Adolf Eduard Zucker, *University of Maryland*, Baltimore, Maryland.
5. Song. "Urians Reise." Matthias Claudius. Music under the direction of Felix Guenther, *Queens College*.

---

### NOTICE TO TEACHERS OF FRENCH AND SPANISH

The Service Bureau for Modern Language Teachers at the Kansas State Teachers College of Emporia announces a new bulletin called *American Sources of Realia for French Classes*. The bulletin on French Clubs has recently been revised. The Bureau also issues mimeographed bulletins on bibliographies of reading texts for French and Spanish classes, conversation series for French and Spanish, Spanish Clubs and Spanish realia, French and Spanish festivals, and suggestions for testing. Each bulletin may be secured for five cents to cover postage. Inquiries should be addressed to the director, Dr. Minnie M. Miller, Teachers College, Emporia, Kansas.

# A New Scientific German

ANTHONY EUGENE SOKOL

and

by

HELENA MAY NYE

Stanford University

## BERÜHMTE FORSCHER UND IHRE BEITRÄGE

1938

608 pages

\$2.50

The *subject matter* of this cultural Scientific German Reader provides a wealthy heritage of facts about famous scientists and their work from the fifth century B. C. to the twentieth century A. D.

★ ★

AMERICAN BOOK COMPANY

NEW YORK

CINCINNATI

CHICAGO

### A DISTINCTIVE GROUP OF MODERN LANGUAGE READERS

#### LA MAISON CAMILLE by Duvernois

Edited by Rosa Bissiri, Pomona College

Four lively stories of present day Parisian life, replete with humor and understanding of human nature. For second year college, or third year high school. *December.*

#### CARTILLA MEJICANA

By Arturo Torres-Rioseco and Edwin Seth Morby,  
University of California

Vivid sketches of life in Mexico City with illustrations by Antonio Sotomayor, for first-year students. *Cuestionarios* and *traducciones* are provided. \$1.00

#### LEÓN ZALDIVAR by Ocantos

Edited by William F. Rice, University of Southern California

This Argentinian novel can be read rapidly in the second or third semester of college. Unfamiliar words are explained on the margin. \$1.30

#### DREI MANNER IM SCHNEE by Kästner

Edited by C. H. Bell, University of California

Humor, lively action and keen social satire distinguish this book, which is enjoying a phenomenal success. \$1.25

Concerning these and other books write to

F. S. CROFTS & CO.—New York

Please mention *Modern Language Forum* when answering advertisements.

nor  
bird

nio  
are  
1.00

bird  
1.30

ich  
1.25